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GRADE-SIX UNITS OF THE NEBRASKA ENGLISH CURRICULUM CULMINATE THE ELEMENTS OF ALL PREVIOUS UNITS AND POINT TOWARD A MORE ANALYTICAL STUDY OF LITERATURE. "THE SEVEN VOYAGES OF SINBAD" IS USED TO REVIEW THE FOLK-TALE "PSEUDO-GENRE." LEWIS CARROLL'S "ALICE" STORIES AND "A WRINKLE IN TIME" ILLUSTRATE THE FANCIFUL TALE AT ITS BEST. "BIG RED" COMPLETES THE UNITS ON ANIMAL STORIES, AND "THE ADVENTURES OF TOM SAWYER" INTRODUCES THE BASIC NOVEL FORM. A STUDY OF NORSE MYTHS REITERATES DEVICES USED IN MYTHS AND PRESENTS THE FIRST SERIOUS STUDY OF MYTHOLOGY AS LITERATURE. "THE HOBBIT," WITH TOLKIEN'S USE OF MYTHIC CHARACTERS AND CONCEPTIONS, ILLUSTRATES MANY LEVELS OF SYMBOLIC MEANING. "THE WIND IN THE WILLOWS," AN EPIC FABLE, INTRODUCES A SATIRIC, HUMOROUS, AND ALLEGORICAL REPRESENTATION OF SOCIETY. THE STORIES OF KING ARTHUR AND ULYSSES, BUILT AROUND A SINGLE HERO, POINT TO THE PLACE OF THE HERO IN THE EPIC FORM. CULTURES OUTSIDE THE CHILDREN'S EXPERIENCE ARE SEEN IN "THE SECRET OF THE ANDES" AND "HANS BRINKER." A BIOGRAPHY, "CARTIER SAILS THE ST. LAWRENCE," ENHANCES BOTH LITERATURE AND HISTORY THROUGH ITS INCLUSION OF EXCERPTS FROM LOGBOOKS. THE FINAL UNIT, ON THE POEMS OF ROBERT FROST, DEMONSTRATES SOME OF THE BASIC TOOLS NECESSARY FOR THE READING AND UNDERSTANDING OF POETRY. THIS MANUAL IS AVAILABLE FROM THE UNIVERSITY OF NEBRASKA PRESS, 215 NEBRASKA HALL, LINCOLN, NEBRASKA 68508. (SEE ALSO TE 000 048, TE 000 054, AND TE 000 055.) (JB)

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PREFACE

The version of A Curriculum for English published here is an extension of the suggestions made in the Woods Curriculum Workshop of 1961; it is the result of a peculiarly close collaboration between Nebraska classroom teachers and scholars from Nebraska and the country at large--a collaboration particularly intense between 1961 and 1964. The curriculum covers the years of kindergarten through high school in detail and makes suggestions for the first year of college. It is not a panacea for present problems in the teaching of English; it is more like a half formed slave struggling to free itself from the stone. In some cases, the materials represent the state of the art in 1961; in some cases, that of 1967; many of the materials are as incomplete, as imperfect or simplistic as the group which created them. They are offered to remind their audience that scholars can concern themselves with schools and that teachers can fulfill the demands of scholarship; they are also offered for whatever use they may have in the classroom. Since hundreds of people collaborated in the creation of these materials, no names are attached to them. They should remain anonymous and peregrine.

The Nebraska Curriculum
Development Center

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INTRODUCTION TO THE ELEMENTARY SCHOOL PROGRAM

The Nebraska elementary program is divided into units; the units center in the study of literature, often literature read aloud, and include work in language and composition integral to such study. It may be in order to describe the premises of the program.

I. Premises of the Program

For at least twenty centuries, the best literature produced in the western world was presented orally to audiences of many ages and social levels. And if it is true that great audiences produce great artists, then the audiences of such literature must have penetrated its meaning and been sensitive to its literary merit; there must have been some route of interchange of inspiration continually open between writers and audiences. From this it does not follow that children who as yet do not read should be insensible to the attractions of fine literature when it is appropriate to their level of intellect, imagination and rhythmic sense. Before a child is able to read, before he is able to cope with the only partially systematic English graphemic system, he has the need to come in contact with literature: if he cannot read, he can surely be read to--and this is a basic notion of the early units in this curriculum.

We should surprise few teachers in saying that children can tell stories, oral tales, cycles of tales; they can create their own literary culture so to speak, and they perhaps can do this best at the prompting and inspiration of excellent literary works. Storytelling, modeled and unmodeled, is thus a foundation activity suggested in this curriculum. The child's basically oral approach to literature will change as he masters reading skills, but he must know and feel that these reading skills are worth learning.

The elementary school program for language, literature and composition should not be confused with a reading program. It is neither such a program nor a substitute for such a program. The development of methods for the teaching of reading is the proper concern of the reading expert and not of this study. Further linguistic research may lead to improvements in methods for the teaching of reading; and, when sufficient research data indicates that these improvements have been made, they should be synthesized in this curriculum. Our concern is with showing such literature as will make reading worth the effort, composition an exercise in the imitation of excellence, and language study more than a bore.

The language, literature and composition program for the elementary school is designed to teach students (1) to comprehend the more frequent oral and written conventions of literature composed for young children--formal or generic conventions or simple rhetorical conventions; (2) to control these linguistic and literary conventions in their own writing; and (3) to comprehend consciously the more frequent grammatical conventions which they can handle in their speaking and writing.

One who plans an elementary curriculum must first identify the basic generalizations of the discipline, second, represent these generalizations so that they can be taught to children, and third, build a spiral curriculum which covers those basic concepts in ever greater depth, thus developing a progressively more sophisticated understanding of them. Once introduced in a relatively simple fashion, a concept will be treated somewhat more intensively each time it appears. All in all, the units of the curriculum intend to expose the student repeatedly to facts and ideas that he may use in order to proceed inductively to general conclusions about the conventions of good literature.

The child's sense of logic develops from an intuitive, anthropomorphic apprehension to the more analytical apprehension of the junior high school student. The curriculum's sequence of literary works and of suggested analogous compositions endeavors to display the same progress from the "mythic" and anthropomorphic to the realistic and the analytic, although this does not imply that the program at its upper levels ignores "fabulous" literature and comparable compositional forms. (The basic attitudes toward the psychology of children's literature, its relation to cognition, and the place of its emergence in psychology upon which this curriculum is based are set forth in the following books: Philippe Aries, *L'Enfant et la vie familiale sous l'ancien regime*; Jan Van Den Berg, "Adults and Children," in *The Changing Nature of Man*: Northrup Frye, *Design for Learning* [a modification of the generic theory used in this program].)

II. The Units

The materials for the curriculum program in the elementary school consist of seventy specific units for the various grade levels plus two packets of ancillary materials: *Poetry for the Elementary Grades* and *Language Explorations for the Elementary Grades*. The units suggested for the elementary level endeavor to arrange literary works in an articulated sequence designed to develop the concepts essential to the literature program in the spiral fashion mentioned above. Sixty-nine of the units are divided into nine groups or "pseudo-genres":[1]

folk tales	adventure stories	other lands and people
fanciful stories	myth	historical fiction
animal stories	fable	biography

Some of the selections in the curriculum could obviously be placed in more than one group, but such a classification serves the purposes of the curriculum in that it allows for stress on certain elements of stories, which in turn allows the sequential development of the principles of the program. The stories have not for the most part been selected because they "fit" into one of the nine categories; rather, the committees have first selected literary works of substantial merit and then fitted categories to serve the purposes of the program most conveniently.

During a 1963 summer workshop supported by the Woods Foundation, the entire elementary program was revised and new units were developed, following a consistent format adopted during the process of revision. Some explanation of each section of the revised units may be helpful.

(1) Core Text

From the versions of stories or the editions of books recommended as core selections for each unit, the committees of teachers who worked on the Nebraska project have selected those versions or editions which they feel have the most usefulness to the program or the highest degree of literary integrity. It is not absolutely essential that the teacher always use the version or edition recommended, but she should make sure that any version used will be entirely suitable to the objectives of the unit. Core selections which are short and difficult to obtain are occasionally reprinted in the packets.

(2) Alternate Selections

Most packets list suitable substitutes for the core selections, should the teacher not be able to obtain or for any reason not wish to use the core selection. These alternates may be treated in much the same fashion as that suggested for the core selection: they will afford the teacher variety in materials as she teaches the program over a period of years. The alternate selections may also remind the teacher that she is strongly urged to develop her own units when she discovers other materials suitable to the program.

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[1] The other unit of the seventy is recommended for the sixth grade level and discusses the poetry of Robert Frost.

(3) General Introduction

This section of each unit outlines the major objectives of the unit, discusses the "genre" of the works presented, and outlines the relationship between the unit in question and other units in the curriculum.

The articulation of the units in the program is extremely important: it gives the teacher of one grade some idea of what her students have done previously and what they will be expected to do later. It may save her from resorting to drills that will "teach her students to handle the language properly," in a vain attempt to cover every area of English in one grade.

The units which are suggested in the literature and composition program are not necessarily to be used at a particular grade level. They are sliding units: that is, the grade levels are suggested only. In dealing with the better students, the teacher may wish to cover both the first and second grade packets by the end of the child's first year in school. Again, in dealing with the slower students, the teacher may not cover more than the first half of the first grade units. The interests and abilities of the class will dictate the most suitable rate of presentation as well as the order of the units within a grade level packet. Sometimes it is mentioned that one unit should be taught before or after some other unit in the same grade level, but for the most part the order during any one year is left entirely to the teacher.

It is important, however, that the program follow the general sequence established within each classification. Within each "vertical" series of units (all the units on "folk tales," on "fanciful stories," on myth, fable, etc.) there is a definite progression from the first grade through the sixth grade units in the complexity of concepts presented. The charts on pages following show how these vertical sequences work, and how the progression from grade to grade is accomplished.

For instance, the "fable" units in the first two grades introduce the child to the common devices and patterns of the simplest fables. The literary purposes of those devices and patterns are exhibited by stories in the third grade unit. The fourth grade "fable" unit and the fifth grade unit on the fables of ancient India offer a more intensive, more analytical study of the classical fable form; the series culminates in the sixth grade study of Kenneth Grahame's The Wind in the Willows: the "epic" fable in a humorous, satiric, allegorical representation of the steady and the gross in modern society.

ELEMENTARY SCHOOL UNITS

Grade	FOLK	FANCIFUL	ANIMAL	ADVENTURE
1	Little Red Hen Three Billy Goats Gruff The Gingerbread Boy	Little Black Sambo Peter Rabbit Where The Wild Things Are	Millions of Cats The Elephant's Child How the Rhinoceros Got His Skin Ferdinand	Little Tim and the Brave Sea Captain The Little Island
2	Little Red Riding Hood Story of the Three Pigs Story of the Three Bears	And to Think That I Saw It on Mulberry Street	Blaze and the Forest Fire How Whale Got His Throat The Beginning of the Armadillos The Cat That Walked by Himself	The 500 Hats of Bartholomew Cubbins The Bears on Hemlock Mountain
3	Sleeping Beauty Cinderella or the Little Glass Slipper Mother Holle	The Five Chinese Brothers Madeline Madeline's Rescue	The Blind Colt How the Camel Got His Hump How the Leopard Got His Spots The Sing-Song of Old Man Kangaroo	Winnie-the-Pooh Mr. Popper's Penguins
4	Febold Feboldson	Charlotte's Web	Brighty of the Grand Canyon	Homer Price
5	Tall Tale America Rapunzel The Woodcutters Child The Three Languages	The Snow Queen The Lion, the Witch, and the Wardrobe	King of the Wind	The Merry Adventures of Robin Hood Island of the Blue Dolphins
6	The Seven Voyages of Sinbad	Alice in Wonderland and Through the Looking Glass A Wrinkle in Time	Big Red	The Adventures of Tom Sawyer

ELEMENTARY SCHOOL UNITS - Continued

	MYTH	FABLE	OTHER LANDS AND PEOPLE	HISTORICAL FICTION	BIOGRAPHY
Grade 1	The Story of the First Butterflies The Story of the First Woodpecker	The Dog and the Shadow The Town Mouse and The Country Mouse	A Pair of Red Clogs		They Were Strong and Good George Washington
2	The Golden Touch	The Hare and the Tortoise The Ant and the Grasshopper	Crow Boy	Caroline and Her Kettle Named Maud	Ride on the Wind
3	Daedalus and Icarus Clytie Narcissus	Chanticleer and the Fox The Musicians of Bremen	The Red Balloon	The Courage of Sarah Noble	Christopher Columbus and His Brothers
4	Hiawatha's Fasting Theseus and the Minotaur Arachne Phaeton and the Chariot of The Sun	Jacobs: The Fables of Aesop	A Brother for the Orphelines	Little House on the Prairie The Matchlock Gun	Willa Leif the Lucky
5	Ceres and Prosperine Atalanta's Race Jason The Labors of Hercules	Bidpai Fables Jataka Tales	The Door in the Wall	Children of the Covered Wagon This Dear Bought Land	Dr. George Washington Carver, Scientist
6	The Children of Odin The Hobbit	The Wind in the Willows	Hans Brinker Secret of the Andes	The Book of King Arthur and his Noble Knights	Cartier Sails the St. Lawrence

CORRELATIVE UNITS: "You Come Too" - Poetry of Robert Frost - Grade 6; Poetry for the Elementary Grades; Language Explorations for Elementary Grades.

Insofar as fables usually treat of animals acting with human characteristics, the fourth grade unit on fables is related to all the elementary units containing stories about animals. As the study of a form which characteristically uses the oblique perspectives of satire, symbolism, and allegory, the series on the fable points to many other units concerned with other levels of meaning and with simple symbolism (for example, the Grade 5 unit, _The Door in the Wall_). Besides coordinating with other elementary units in an informal investigation of literary forms, expressions, and meanings, this fourth grade "fable" unit helps to form an important foundation for more analytical secondary units: units which take up the satiric use of the fable (ninth and twelfth grade units on satire); units which take up more sophisticated Greek literature (seventh grade unit on the classical myth, ninth grade unit on the epic, and tenth grade unit on tragedy); and units which take up techniques for attacking secondary levels of meaning (Grade 7 units, _The Making of Stories and The Meaning of Stories_).

Insofar as the fourth grade unit studies stories which express Greek moral idealism, it relates to the entire curriculum's consideration of literature as a vehicle for expressing the corruption of the nature of the good life and for expressing imaginatively the essential moral and ethical precepts and assumptions of our culture.

Again, the sequence of units on the folk tale, beginning with the first grade, presents familiar folk tales selected from a great variety of cultures and recorded in a great variety of modes; these works share characteristics stemming from their common origin in the body of oral folk traditions. The first grade unit concentrates on the oral and repetitive features of the folk tale; the second grade unit exhibits common plot patterns in a series of stories; and the third grade unit introduces the student to the magical world of fairy-land and reviews the common structural motifs of folk literature; the fourth grade unit and one fifth grade unit examine the tall tale, the most typical form of American folk literature. The other fifth grade unit on folk tales builds upon the knowledge of all those units to begin an investigation of the symbolic and allegorical meanings that the devices common to all folk literature tend to express. The stories become more rewarding as they become more complex.

(4) Background information for the teacher

This section discusses stylistic characteristics of the works, their structure, motif, theme, and the author and his style. Not every topic is included in every unit--for instance, a discussion of the author is not always pertinent or possible.

Note: The material included in this section of each unit, as well as that in the General Introduction, is for the teacher: it is not intended to be communicated directly to students at the elementary level. These materials are provided on the assumption that a teacher will teach more effectively if she understands something of the literary nature of stories and of their place in the curriculum. The teacher should know all that she can about the meaning and literary method of the work so that, whenever and wherever she can, she may bring to the students those insights that she has and, more importantly, so that she can encourage her students when they show evidence of gaining insights themselves.

> But the teacher should not deliver lectures and ready-made literary analyses to elementary school children. She should not deliver the background material in the units to students but lead them when and as they can to perceive what a work is about. She should not ask children to recognize and apply the technical critical terminology of the interpretive analyses given in these sections of the units: the primary purpose of the curriculum is to create understanding, not conventional bourgeois citizens or polite little boys, however desirable the creation of these may be.

Presumably the children will enjoy the stories; they will gain some initial bits of evidence for an eventual inductive recognition of the nature of some kinds of literature; and the patterns of the stories will furnish them with some preliminary tools for their own attempts to organize their own experiences into forms that others can understand and enjoy.[1]

(5) Suggested procedures

In planning with the literature units, the teacher must remember that the most important single facet of the program is the child's experience with the literature itself. Even as the poet endeavors to establish his relationship to his audience, so the teacher should seek to establish rapport with her audience before she begins to read to the children. The teacher who reads should be familiar with her story whether she reads it or tells it. She should know the rhythms of the sentences, the rhythm of the plot. She should have practiced the story so that she can read it through with a sense of the music of its language and meaning. If the book is illustrated, she should know when to show pictures and when not to show pictures. If the child reads a story or a creative composition to the class, he should have an opportunity to prepare himself for the reading. He, too, should have an opportunity to establish his rapport with the class. The reading of good literature to children or the reading of good literature by children should not be regarded as a reward for good behavior or something to do if the class has time; it should constitute a basic part of the school curriculum.

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[1] The editors should like here to acknowledge their indebtedness during the preparation of these introductory essays to two of the most prominent books on children's literature, May Hill Arbuthnot's *Children and Books* and Huck and Young's *Children's Literature in the Elementary School*. Every elementary teacher should have these two standard works on her personal bookshelf. She also might see "Analyzing Literature in the Elementary Institute," an article by Paul A. Olson and Ned S. Hedges in *Source Book on English Institutes for Elementary Teachers* (published by MLA-NCTE, 1965) for notes on techniques and sample analyses.

The fact that the suggested procedures are divided into various sections--literature, composition, language exploration, extended activities--should not lure the teacher into believing that these activities are separate and unconnected. These divisions are made purely for the sake of convenience and uniformity in the organization of the units. The composition and language activities must grow directly out of the child's experience with the literature; the teacher should seize upon opportunities to unify activities and literature presentation. It is a basic premise of this curriculum that probably the best basis for building a child's competence in composition and his understanding of the nature and possibilities of his native language is an exposure to literature of superior quality over a relatively long period of time. The composition section rarely makes a distinction between oral and written composition exercises; this decision is left to the teacher on the basis of the abilities, interest, and readiness of her students.

(6) Poetry

Two "core" poetry texts are recommended for the elementary program: May Hill Arbuthnot's Time for Poetry and The Golden Treasury of Poetry, edited by Louis Untermeyer. In each of the units, related poems are suggested for study in connection with the units. If the poem recommended appears in one of these two "core" books, its title and author are listed. Poems for Grades K-6, along with suggestions for the teaching of poetry in the elementary school, are combined in the ancillary packet Poetry for the Elementary Grades.

(7) Bibliography

The study of the core book should not end the unit. If the student has properly mastered the concepts which the core book is intended to communicate, he should be ready to go on to read further works. The works suggested in the bibliography of the literature units vary in difficulty and in appeal to children, but each is related to the central matter studied in the unit. It is better for the teacher to overestimate the reading ability of the child than to underestimate it when she selects individualized readings which cluster about the core readings. The units presume that the teacher has made a careful effort to take an inventory of the child's literary interests to discover what books he reads, what books are read to him at home, what kinds of television programs he sees--in short, the kinds of entertainment which nourish him. A teacher who knows such things and knows them well may be better able to supply appropriate works for individual student reading.

III. Literature

A. The Child's World and Children's Literature:

It may be useful for us to set forth our conceptions of the history and purpose of children's literature.

Children's literature as a species of literature addressed exclusively to an audience of children would seem to have appeared fairly recently, emerging as a significant species only in the eighteenth century. Recent historians of childhood relate both the appearance and the distinguishing features of children's literature to changes which have occurred in the social pattern of western life--to changes in the idea of ideal childhood and ideal family pattern as these relate to general community patterns. As adult life became more complex in its technology and more remote from the life of the child, a separate species of literature appeared, setting forth the myths of childhood as opposed to the myths of adulthood. Whereas sixteenth century books for children are generally didactic books about the adult roles of a craftsman or a gentleman, or religious books which speak rather frankly of sex, death, and the meaning of life, the eighteenth century begins to produce a distinctive children's literature. The evidence available to us suggests that children in earlier times who read fiction at all read easy adult works--romances and fables--which were not censored to protect the "delicacy" of the child. The change from uncensored adult literature for children to a literature written *specifically* for a child audience appears rather obviously in *The Perrault Mother Goose* (1724). While the Perrault book contains such one time folktales as "Little Red Riding-Hood," "Tom Thumb," and "Blue Beard," the language of the tales is adapted to make them appropriate to a children's audience; they already display the special aesthetic features which mark children's literature--the aesthetic distance, the broad strokes and colors, the use of incremental repetition, the symmetrical episodic plot, and so forth. The sexual detail remains rather more frank than contemporary taste would dictate for children's books and the moral symbolism rather more obviously pointed by a *moral.*

Today's child reads a literature radically different from adult literature partly because he lives in a world radically separated from the adult world. At the pre-school or early school level he tends, as Piaget has shown, to see "nature" immediately before him and to relate its events to anthropomorphic personal or semipersonal forces rather than to an impersonal causal continuum. Technological specialization has destroyed the world of open shops through which the medieval-Renaissance child wandered, of benches where he took his place beside his father to learn his trade, and has replaced it with a professional-industrial world where adult roles are neither public nor obvious. New urban industrial social patterns generally protect the American child from basic adult experiences of sexuality, war, and death. Concomitantly, the child's literature portrays generally a nonnaturalistic, nonscientific physical world which may have more in common with that of the Greek myth-maker than with that of the contemporary adult. It deals with those roles in human society which are publicly and easily understood--often those symbolized by special apparel--the roles of peasant and king, of fireman, trainman, carpenter, and shipman. Death and sex are either not presented at all or presented in a flattened form: the wolf "eats up" Little Red Riding-Hood at no pain to her, the Prince's romance with Rapunzel is a rescue and a ride. Modern versions of "Red Riding-Hood" soften the ending even further, allowing the woodsman to find her cowering in the kitchen instead of in the wolf's belly. As adult social relations in the public world become more complex, the central social group in most literature that is attractive to children (aside from fable and myth) comes to be the family. Beyond the family group in modern children's literature, the world is distorted, comic, or even mysterious, dark, fearful, and wildly grotesque. (Conrad may have exaggerated slightly, but only slightly, when in writing about Galsworthy's Forsyte Saga, he said that all fairy and folk literature is essentially about the home.) To the degree that children do not understand the deeper, more complex motives and considerations which govern adult behavior, their literature presents flat characters. In its treatment of nature, of social roles and social life, of inner drives and inner psychological life, children's literature is set at some distance from adult ways of conceiving--not necessarily at equal distance from children's ways. Perhaps anachronistically the literature which most appeals to children is often called fanciful, surrealistic, mythic, improbable (anachronistically because probability is relative to the experience which measures it). In any case, teachers of children's literature could well consider how and why children's literature is different, how it sees things in a different slant of light from adult literature, particularly from so-called naturalistic or realistic adult literature which is more or less illusionistic or more or less an exploration of adult psychology.

B. The sense of form and plot:

If, in its treatment of nature, society, and the human personality, children's literature differs from modern adult literature, it also differs in aesthetic or style at the level of the organization of sentences and larger units. The characteristic aesthetic devices of the children's story (the episodic plot, the quick action with a sudden ending, the emphasis on rhythmic excitement, onomatopoeia, repetitive oral formulae, etc.) appear to appeal to senses of rhythm and form which are basic in the child and almost innate. So also do the common plot patterns.

The units of the curriculum repeatedly present variations of the four structural motifs of children's literature which are related to the sense of family and "other-than-family": (1) a small person's journey from home to isolation away from home; (2) a small person's or a hero's journey from home to a confrontation with a monster; (3) a helpless figure's rescue from a harsh home and the miraculous creation of a secure home; and (4) a conflict between a wise beast and a foolish beast. The family unit and the home are described as ultimately good, even if, as in (3) above, it may not be so originally for a small hero. That terrors lurk outside the home in many stories--wolves, tigers, the "dread of the forest"--may reflect the mystery of the technologically-oriented outside world for the child.

Various forms of the four basic plot patterns, appearing in many works throughout the program, should give the students some of the "form consciousness" which Mr. James Squire has indicated to be basic to reading and to composition. Rather than over-emphasize similarities among stories, a teacher should help students to see how a single plot type can be the vehicle of many different meanings; in short, she should point out similarities in order that the children recognize the differences in meaning and content.

* * *

All children's books do not "mean" the same thing. Stories which deal with the child leaving home may all dramatize much the same familial values, but the evils which each child encounters are usually quite different, and suggest a different meaning within each story. Peter Rabbit, Bartholomew Cubbins, and Little Red Riding-Hood all come from good homes, but Peter Rabbit meets the monstrous Mr. McGregor because he is imprudent; Bartholomew meets the monstrous king and the monstrous executioner because the social system in which he lives is unjust and silly; and Little Red Riding-Hood is destroyed simply because she is too little to make the discriminations needed before one is to venture beyond the home. The monsters encountered by the children in Little House on the Prairie are monsters which actually confronted the pioneers: natural disaster, snow, drought, Indians; the monsters which Pecos Bill encounters are similar frontier monsters, but presented in a different fictional mode, in an exaggerated heroic form. In the case of stories which begin in a harsh home, the fairy godmother who comes to rescue Cinderella is only a substitute parent; the guardian angel who comes to rescue the child in the "Woodcutter's Child" is more than this, for she is a kind of picture of conscience, of those things which remind us of our innocence and of our guilt.[1]

To accede to the above analysis of children's fiction may not be to teach it differently, except as a study of children's fiction from this perspective may bring a teacher to try more seriously to visualize what a specific child may see in a specific piece of fiction. The children's literature program of the Nebraska Curriculum Development Center, however, is organized not to pass over the peculiar features of children's literature but to place them in a heightened light so that, for instance, a single unit will contain nothing but stories in which nature takes on a mythic life and force or in which a child or miniscule figure journeys away from home to encounter a monster. The children are never asked to interpret a story directly; they certainly are not invited to become symbol mongers; the interpretation which they do, they do by picturing stages in the action of a story, dramatizing it. After they have a fairly good sense of the resources of a narrative mode, they write, in the mode of the story, a work of their own. What this method may do is to give children a scaffolding for the writing of rather longer compositions than would conventionally appear in their writing. It may also give them an opportunity to exploit, for their own purposes, the conceptual "gestalts," the rhythmic and aesthetic devices, of a body of art which answers to their peculiar understandings.

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[1] Hence a teacher may properly be concerned with what may be spoken of as a "moral" or "philosophic" comment of a work for children--if one understands these words in a sense which is not too heavy handed. For instance, in works for children, the good person is usually beautiful and the wicked person, ugly: a technique which does not suggest that goodness makes one beautiful or that wickedness makes one ugly but which uses beauty as a symbol for goodness and ugliness for wickedness. The actions of ugly and beautiful people frequently establish the moral polarity of the work. Thus, good people in children's works are often portrayed as capable, through their goodness, or transforming the society about them (for instance in Cinderella or Little Tim), and the good are usually pictured as transparent and honest: what lies on the surface is one with what is within; on the other hand, evil and ugly people are full of mere complexity--as conniving, rationalistic, designing, subtle, and utterly closed sensibilities. (Footnote continued on next page.)

IV. Composition[1]

The program in composition tries to give the elementary student:

(1) a sense of the expressive possibilities of the sound of language;
(2) a capacity to manipulate syntactic patterns and to choose the "most desirable" syntactic pattern;
(3) a capacity to manipulate simple rhetorical devices (metaphor, simile, etc.) and a simple understanding of how consideration of the relation between speaker and audience affects one's handling of oral and written language; and
(4) a capacity to write in fictional modes analogous to those studied in literature readings and to add more analytic modes of writing to these very gradually.

In its portrayal of a moral universe children's literature does not always suggest the tragic sense that virtue and reward are not one, that both sorrow and lifegiving rain fall on the just and the unjust alike. The rewards of virtue in children's literature are granted from above almost, and they are both spiritual and physical. Cinderella receives the reward of the prince and happiness; Little Tim, a secure return to his home and success in school. On the other hand, the designing, secretive, and complex are not destroyed from above but destroy themselves--or somehow shed their wickedness; and their cruelty and wickedness almost never originates in the child's group but in the adult group--with the stepmother, with the unknown man who persecutes the black stallion; with large monsters whose actions are inexplicable; with the military stoats and weasels who take over Toad Hall. Thus, there is a sense of a kind of "granting" in the rewarding of good and of "earning" in the rewarding of evil--the sense of a world fated to be perfect.

[1] The treatment of two important topics, Composition and Language, is here necessarily brief. The teacher should also see the manuals for elementary teachers which are written expressly on these subjects.

A significant part of the Nebraska Curriculum Program is its provision for a wide variety of creative composition based directly upon literary study; the purpose of having children do creative composition is to get them to represent their own thoughts, their own fictions, and their own values in their own language, both oral and written. It is to give them a sense of the music of language, a sense that they can master that music. It is to give them a sense that they know forms of literature and can communicate through those forms. Children can learn to control a wide variety of the grammatical and lexical resources of the language in their compositions and a wide variety of the symbolic and representational resources offered by the literary forms if they are offered a sequence of literary models and invited to do model writing based on the sequence. The models offered for student emulation may represent syntactic, rhetorical, or literary forms.

It should be possible to display stories so as to give children a sense of their patterns and so as to allow children to create stories of their own which express their conceptions of the nature and meaning of things. It should be possible to allow children to make up narrative cycles around such patterns. It may be possible to give them visual models which show, for instance, the secure home, the monster, the rescue from the monster, and to ask them to compose stories concerning the visual models which are offered to them. Children at this level are perhaps more ready to handle fictional modes of communication than they are to handle direct modes of communication. This does not mean that their writing is second-hand writing. It means that they have mastered the conventions of communication of a literature which is properly theirs.

Children should first see what the language can do at its best, and they should then be given an opportunity to try for the best that they can do; children should not be so constantly reminded of mistakes that they come to feel they do not know the language and cannot become native speakers in the fullest sense of the word. Instead they should be led to the difference between the oral and written language and realize that they must include certain signals in their written language which are not necessary in the spoken language. They should understand that the thought of any writing is important, important enough to require the signals which will make that thought accessible to others. If the red pencil is to be used at all, it is perhaps better used to mark passages in student writing which are especially good. When the teacher corrects what the student has done, she might well say to the student, "I like this very much. Do you think that you might------? You have a good idea here. How can we make it clear?" etc. As a substitute for the correction of compositions, the teacher might have students get together in small groups, read their compositions to each other, and make suggestions. Finally, the teacher who reads the child's composition to the class should never do so without the child's permission. If the child is asked to read the composition before the class, he should be allowed time to prepare for the reading, so that he can read with poise and fluency. At the earlier levels where a child cannot write down his own compositions, the teacher may wish to serve as a scribe, taking down the stories and observations which the children make. The language which the child uses should be altered as little as possible; it does not help a child to compose if the teacher in part makes up his composition.

To suggest that the punitive correction of a child's theme is not particularly efficacious is not to suggest that the teacher make no analysis. She should analyze carefully the usage levels which the child exhibits, the syntactic patterns which he uses, the logical processes which he appears to be developing, the narrative patterns which predominate in his stories. Such analysis should become, like the results of I. Q. tests and achievement tests, part of the teacher's background on a child. The analysis should permit the teacher to introduce the child to reading which will sharpen his sense of the possibilities of language in the areas where he is deficient or give him new insights into what he can do with narrative or expository prose. The analysis may give the teacher some understanding of the kinds of linguistic exercise which she should give to the children to give them a sense of the broad resources of the language.

V. Language

The materials for language study in the elementary school program consist of (1) a "language explorations" section in the part of each unit devoted to suggested procedures; (2) a separate resource packet, Language Explorations for Elementary Grades, containing a brief introduction to modern language study, a statement of the objectives of language study at each level, and a great number of linguistic games and activities useful in elementary school classrooms.

The whole of the language program for the elementary school is directed toward a few rather clear-cut goals. It is directed:

(1) toward displaying to children that English is primarily a word-order language, that the structure of English syntax is often of the utmost importance;
(2) toward giving children an understanding of the sound (phonology) of the language, its music;
(3) toward giving them an understanding of the language's historical dimensions (where our vocabulary came from, etc.) and of the evolution of its spelling system, understandings so important not only to spelling, but to reading; and

(4) toward giving them an understanding of the extent to which punctuation is a written representation of the suprasegmental features of spoken discourse.

The taxonomic study of language, like the analytic study of literature, depends on logical skills which are not sufficiently fully developed in the elementary school child to make the formal study of linguistics feasible at this level. Yet the study of phonology, morphology, and syntax, as well as of the history of the language and its dialects, does have some place in the elementary school; it can serve first as a preparation for a later formal junior high school study of linguistics and second as a device for freeing students and teachers from prescriptive attitudes toward language, attitudes which are likely to inhibit their flexibility in handling syntax and vocabulary. Since the child ordinarily enters school with a full intuitive grasp of the sound, morphology, and syntactic repertory of the language, he may appropriately be exposed to a language and literature program which will conform to and strengthen this grasp. Until the child has a good control of basic reading skills, the program must perforce be an oral one; even after the student controls the basic reading skills, however, a large part of the program may properly continue to be oral since such oral exposure to literature may quicken his ear to the "tunes" of language, sharpen his sense of syntax, and continue to widen his oral vocabulary.

VI. Conclusion

The elementary units do not make heavy demands on the overt analytical capacities of students: The stories exemplify important principles of literary form, and teach them without much suggestion that the student talk about the underlying formal principles. At the primary level, it may be both easier and more profitable for the student to perceive the principle by encountering the work than by talking about it. Intellectualizing which is prematurely forced upon students may degenerate into mere manipulation of jargon. Similarly, the generalizations describing the structure of our language, or the generalizations describing the structures of discourses can probably be embodied in explorations and activities appropriate to elementary children long before the children are able to discuss or write about them.

Although these ideas should not be discussed or written about in the elementary classroom, they can be taught to some level of the students' understanding, and taught in such a way that secondary school teachers can build on them.. The elementary school teacher need not, indeed should not, lecture about the concept of the hero predominant in Ancient Greece; she should realize that an imaginative teaching of the story of the girl who goes out to meet the wolf may prepare students for a more perceptive reading of the story of the hero who goes out to meet the dragon. While the two stories do not "mean" the same thing or belong to the same genre, they do, in part, share something of the same form; thus a student who has been introduced sensibly, step by step, to elementary school stories in which a central character goes away alone from his home or his homeland to face its enemies will be better prepared to handle the communication of this particular narrative convention in more sophisticated Greek literature. Again, the child who has been allowed to create an oral-aural "literary culture" in his own primary classroom probably is likely better to understand how such cultures work when he studies the *Odyssey* or *Beowulf*.

One may say that the literature program moves from the world of children's literature in two directions: first, in the direction of heroic and mythical literature; and, second, in the direction of realistic literature. The less fully developed characters of children's literature are replaced by the subtle and carefully analyzed characters of the realistic novel. The fairy tale which ends, "and so they lived happily ever after" is replaced by the comedy; the adventure story, by the epic; the simple fable by such satiric fables as *Animal Farm* and *Gulliver's Travels*. *Huckleberry Finn* follows *Tom Sawyer*; *The Tale of Two Cities* follows *Children of the Covered Wagon*; the *Biography of Samuel Johnson* follows *Willa*.

In the area of linguistics, the linguistic explorations of the elementary school are replaced by the systematic study of the language proposed for the junior high school. In the area of composition, the creative compositions of the primary school are replaced by the more analytic compositions of the secondary school. The child who in the elementary school has explored the phonemic alphabet, syntactic manipulations, or compounding is likely better to comprehend these subjects when he encounters a formal study of them in the junior high school or high school. A child who has been asked consistently to make inferences and discover analogies is likely to comprehend better the nature of induction and the logical implications of analogies when he encounters these subjects, say, in the senior high school. The boy who has had to write for a particular audience, who has had to choose appropriate fictional or rhetorical forms for them, a diction, a "logic," a set of sentence patterns, and a rhetorical organization which is most likely to persuade that audience, may better understand the formal structure of the rhetorical discipline when he meets it in the senior high school.

As a student turns from the wide-eyed child to the gawky adolescent, the academic demands which are placed upon him are heavier and more complex. He is asked to be a man intellectually. He is likely to be a better man in this sense if he has known, as a child, the best literature which he can know at that level, if he knows a description of the language which is simple but accurate. Such is the belief, however naive, which underlies the structure of the elementary school program.

Unit 58: Folk Tale:

THE SEVEN VOYAGES OF SINBAD

FOLK TALE:
THE SEVEN VOYAGES OF SINBAD

CORE TEXT:

Gladys Davidson (ed.), The Seven Voyages of Sinbad (Englewood Cliffs, New Jersey: Scholastic Book Services, 1959).

ALTERNATE TEXTS:

Frances Olcott, Tales of the Persian Genii (Boston: Houghton Mifflin Company, 1917).

GENERAL INTRODUCTION:

In the "folk tale" units for the first five grades in the elementary program, the students have considered stories representing five national groups of folk tales: French, German, Norwegian, English, and American. In this unit the children will be introduced to one of the series of folk tales native to another culture, to a culture outside the bounds of "Western civilization." By this time, the children will be quite aware of the common kinds of form and style that folk tales assume and will know something of the kinds of meanings they tend to express. The study of the story of Sinbad the Sailor (from the Persian collection of tales called The Arabian Nights) will serve as an excellent review of the folk tale as it proceeds through a comparison of the form, style, and meaning of the Persian tales to the Western tales.

The objectives of the unit are (1) to review the common characteristics of folk tales from the Western world; (2) to give the students the variety of another collection of similar tales from another culture, representative of similar collections now available from almost every country in the world; (3) to investigate the striking similarities of folk tale patterns from all places and all times; and (4) to provide the children with the entertainment implicit in the exotic adventures of the renowned Sinbad the Sailor.

Beginning in the first grade, this series of units on the folk tale has moved through each grade level with a few familiar folk tales selected from a great variety of cultures and recorded in a great variety of modes. Without attempting to minimize the differences, these units have traced the similarities among the tales, the common characteristics that for one reason or another seem to appear in great numbers of stories that spring from the oral traditions of a people. The first grade unit concentrated on the oral and repetitive features of the folk tale; the second grade unit exhibited common plot patterns in a series of stories; the third grade unit introduced the student to the magical world of fairyland and reviewed the common structural motifs of folk literature; the fourth grade unit and one fifth grade unit examined the tall tale, a typical form of the American folk tale; the other fifth grade unit began an investigation of the symbolic levels of meaning that the devices common to folk literature tend to express. This unit culminates the series of elementary units on folk literature by treating the strikingly similar features of folk tales from a culture entirely different from that of the essentially "Christian," "European" traditions.

The study of form, style, and meaning in these units leads directly into the more analytical, more sophisticated study of literature that begins in the junior high school. These units all prepare either directly or indirectly for the key Grade 7 units, The Making of Stories and The Meaning of Stories. The episodic pattern of the adventures of a hero that appears in the stories of Sinbad parallels a relatively large number of elementary units (sixth grade units on The Adventures of Tom Sawyer and The Wind in the Willows; most of the "adventure story" units. going way back to the first grade unit on Little Tim and the Brave Sea Captain) in helping to prepare the student for the study of the journey novel and the making of the hero, concepts central to the entire eighth grade literature program. Indeed, the student will meet patterns, concepts, devices, etc., both from this unit and the "folk tale" units in general, again and again throughout the curriculum in such books as the Odyssey, Cervantes' Don Quixote, Twain's The Adventures of Huckleberry Finn, and Swift's Gulliver's Travels.

BACKGROUND INFORMATION FOR THE TEACHER:

Origin

The collection of tales variously called The Arabian Nights, The Arabian Nights Entertainments, One Thousand and One Nights, Persian Tales, The Tales of Scheherazade, and any number of other titles, was first written in Arabic. Early in the 18th century, Antoine Galland translated them into French, and they rapidly became so popular that they were soon translated into other languages. The stories themselves are so ancient and varied that it is impossible to determine their true origin, but a legend has grown up about their conception that is an excellent folk tale itself.

Like any number of other collections of stories, including Chaucer's Canterbury Tales, Boccaccio's Decameron, and the Jatakas of India, the stories of The Arabian Nights are more or less artificially tied together by a loose framework. This framework is of Persian origin, and is the story of a Sultan named Shahriar who had his wife killed because of her infidelity. In order to prevent the disloyalty of any woman he should subsequently marry, he resolved to marry every day and to have the bride killed the following morning. Each day he married a maid and every morning the Sultan's Vizier was ordered to kill her. This barbarity created great consternation in the city. It so happened the Vizier had two daughters, the elder Scheherazade and the younger Dinarzade. The former was very intelligent and beautiful, and she begged her father to allow her to marry the Sultan so that she could put an end to this terrible practice by means of a plan she had devised. Before her marriage she arranged for her younger sister to come to the palace on the following morning to say farewell and to ask Scheherazade to tell a story. The tale was so clever and interesting that the Sultan stayed the execution in order to hear the end of it. The following night Scheherazade started another story, but stopped just as the climax was reached, and again the Sultan stayed the execution. Each night for a thousand and one nights Scheherazade continued her stories until finally the Sultan renounced his terrible vow. After that the Sultan lived happily with his lovely Sultana, and they were loved and respected throughout the Empire of the Indies.

The stories in the collection range across a tremendous variety of subjects; they run the gamut all the way from the crudest bawdy tales to the most highly abstract allegory. Consequently, many of the tales are not suitable for children, or even appealing to them for that matter; but the collection contains three stories that every child should know and enjoy--"Aladdin and His Magic Lamp," "Ali Baba and the Forty Thieves," and "The Seven Voyages of Sinbad."

Genre

The folk tale is a prose narrative composed anonymously and passed on through oral tradition; only much later might it be collected and written down. The universality of characteristics of folk tales from culture to culture is truly amazing. For example, folk tales of cultures widely separated by time and place show much similarity in their common plot patterns. How this happened to be is the subject of a great many theories. Perhaps the elements of the folk tale were carried from culture to culture in bodies of ritual or superstition; perhaps the characteristics are similar because the tales arise from "the folk," and all common folk are essentially the same; perhaps the tales are remnants of some extraordinarily ancient culture and have grown much as so many languages have grown from the supposed "Indo-European" language. At any rate, the folk tale has apparently arisen in nearly every primitive culture at an early stage of its development, serving at least in part to perpetuate the morality of the society. The complex problem of the origins of *The Arabian Nights* and the similarities one may note between stories studied earlier and the stories in *The Arabian Nights* place the tales well within the "folk tale" genre.

Structure

Within the structure of "The Seven Voyages of Sinbad" the reader will notice the use of all of the structural motifs we have investigated in this series of units. Each of the seven voyages structures on a variation of one or both of the two common motifs: (1) the journey from home to isolation, and (2) the journey from home to a confrontation with a monster. The whole body of stories conforms to the pattern of the rescue from a harsh (poverty-stricken) home and the miraculous creation of a secure (wealthy) home. In any number of encounters with monsters (human, animal, or natural) there are vestiges of the motif of the conflict between the wise beast and the foolish beast. Sinbad, as a representative hero, is constantly faced with "problems" similar to the problems that faced the "tall tale" heroes; and he solves the problems in the same ways--through the application of courage, intelligence, and inventiveness. Although the stories are not characterized by the humorous over-exaggeration of the tall tale, nearly every episode of "Sinbad the Sailor" occurs in an exaggerated world, inclusive of the greatest perils, the greatest wealth, etc. Once again, the teacher should be cautioned not only to emphasize the similarities, but to use them to get at the significance of the differences as well.

In nearly all folk tales "the plot's the thing." The tales from The Arabian Nights are no exception since they all deal with exciting action in an exotic land, but the reader will find perhaps that the plot line in these stories is not so straight and uncluttered as the stark simplicity of most "Western European" folk tales. The Persian tales are like these latter, however, in their concern with the tale itself and their relative lack of concern with introductions, either of characters or of setting in time and place. Both groups are alike too in that the tales conclude or are resolved suddenly. Similar to the simple and rapid introductions of European tales ("Once upon a time in a faraway land," "There once lived a poor man and his wife in the middle of a forest," "A thousand years ago tomorrow in a country long forgotten," etc.), the stories of Sinbad dispense with the introduction with little more than a wave of the hand. Each story within the story begins in a very matter-of-fact way, such as "I joined them on their journey," "I embarked on a ship," "I undertook another journey," or "It was not long before I started another journey." Most of the voyages end just as unaffectedly and barren of all details, such as "I arrived home with my treasures" or "at length I arrived home." These formulaic conclusions resemble in abruptness those of Western folk tales: "They lived happily ever after," or "My tale is done," etc.

In between the similar beginnings and endings, however, there are significant differences between the patterns of development in the Persian tales and those in the Western tales. In the folk tales we have previously considered in the curriculum, the action mounts swiftly and steadily until it reaches the climax in which the conflicts of the plot are just as quickly resolved. The plots are vigorous, full of suspense and action. The characters are doers, not thinkers, and the plots have logic, unity, and economy, preserving an economy of incident in order to center the attention on the objective and very understandable theme. The tales of Sinbad involve episodic, wandering plots. There is a great deal of action--action involving shipwrecks, storms, cannibals, giant serpents, giant birds, etc.--but the action does not progress so obviously along a linear track building up to a resounding climax. The plots seem to run along until it is time to stop; then the last episode occurs just to wrap things up. Furthermore, in spite of the great amount of action, after a time the stories fail to create suspense. After Sinbad has made a few journeys, each time overcoming perilous obstacles and each time returning safely to his home, the reader no longer fears that possibly he will not be successful. This lack of concern for the safety of the hero, of course, is implicit in the nature of any series of stories with a common hero--from stories of Pecos Bill to Superman. The concern in these stories is not in whether the hero can overcome his obstacles, but how he will manage it.

Characteristic Devices

The stories in The Arabian Nights are filled with the magical machinery of the fairy tale. The names may be different, but the devices are the same. The wicked witch turns into the evil magician; seven league boots turn into flying carpets; fairy godmothers turn into powerful genies; and on and on. The desirable world is still the incredibly wealthy, glittering world of the court. Beautiful maidens and handsome younger sons fortunately are the same. As a few examples of common devices used in The Arabian Nights, notice:

Metamorphosis:

1. Princes turned to stone in "The Three Sisters"
2. The slave and son turned into cows, wife turned into hind, and brothers turned into dogs in "The Merchant and the Genie"

Treasure:

1. Pearls found at the foot of the tree in "The Three Sisters"
2. Valley strewn with diamonds, land of precious stones, and wealth of ivory in elephant burial ground in the voyages of "Sinbad the Sailor"
3. Precious stones found in a cave and untold treasures procured from the genie in the story of "Aladdin"
4. Gold found in a cave in "Ali Baba and the Forty Thieves"

Escape:

1. Sinbad from the tomb in "Sinbad the Sailor"
2. Alladin from the cave in "Aladdin"
3. Prince Feroza Shad and the Princess of Bengal from a foreign land in "The Enchanted Horse"

The Magic Word or Action:

1. "Open, Sesame!" in "Ali Baba and the Forty Thieves"
2. Rubbing the lamp and ring in "Aladdin"

Disguise:

1. Morgiana as a dancer in "Ali Baba"
2. The magician as an old holy woman in "Aladdin"
3. The Prince as a doctor in "The Enchanted Horse"

These are only a few of the prominent devices common to the folk literature of the West and to The Arabian Nights. The teacher and the students should be on the alert for many others.

Character

Like the characters in other folk tales, the characters in "The Seven Voyages of Sinbad" are essentially types. The beautiful are good; the ugly are wicked. The wicked are so wicked that we waste no sympathy on them when they are eradicated. Like the other folk tale characters, Sinbad reveals his character through his actions. He has remarkable ingenuity, as he shows by repeatedly escaping from the most impossible situations. He is extremely generous, as he shows by his treatment of Hinbad. He is of a forgiving nature, and willing to sit back and enjoy the wealth he acquired early. But Sinbad is not complex; we never worry about his motivations, or his secret desires, etc. As is the case in most folk tales, we do not learn of the "inner man" through introspecitve techniques; we learn what we need to of the inner man by the actions of the "outer man."

Style

Since the tales in The Arabian Nights tend to be more rambling, more full of strange places, people, and things than the other folk tales we have read, we would expect the style of the telling to be more elaborate, more full of description. The version of the stories that we find in the text for this unit has cut much of the purely "stylistic" detail of earlier versions; but there is still enough "generosity of language" in this version to enable the student to make some fruitful comparisons between the language of The Arabian Nights and the greater simplicity of the German and English tales. The students will undoubtedly find some striking similarities between the stylistic devices of these and the stylistic devices of the French versions of "Cinderella" and "Sleeping Beauty" they read in the third grade unit.

Theme

Because the stories in The Arabian Nights do not achieve the unity and economy of plot designed to emphasize a clearly discernible theme, after the fashion of Western folk tales, it is more difficult to determine the themes of the individual stories. In some cases it is difficult to determine if the presentation of a theme is important at all. But it is probable that the tales arose in their native cultures in much the same fashion and for much the same reason that the Western tales arose. Consequently, one would expect the stories to contain meanings expressive of particular cultural, spiritual, and ethical ideals. Undoubtedly, many of the tales are allegorical in the most abstract fashion; certainly it is inconceivable that great numbers of them would not be satiric in intent.

One can recognize in the tales moral conceptions common to European literature. Virtue is almost invariably rewarded and evil unfailingly punished. Man can survive against the natural obstacles that beset him by being prudent, wise, cunning, and ingenious. It is good to work diligently and bad to be lazy; it is good to be charitable and wicked to be selfish. All of these meanings can be gleaned quite readily from the stories of the adventures of Sinbad.

The significance of meaning cannot be obscured in the folk tale here beneath Oriental veils, but it is the exciting action in the folk literature of all cultures that makes them survive and be enjoyed throughout the ages.

SUGGESTED PROCEDURES:

Literature Presentation

I. The students would undoubtedly be interested in the story of Scheherazade as an introduction to the body of tales about Sinbad, Aladdin, and Ali Baba. The students should be informed that these tales are actually "folk" tales, arising from the same general sources as the folk tales from other cultures that they have studied in previous units.

II. It is not necessary to read all the stories that comprise this unit at one time. Each story is complete in itself (not necessarily breaking off where legend might indicate that Scheherazade did), so that it is not even necessary to read of the adventures of Sinbad in any particular order, especially if the teacher finds some reason for varying the order in which they are given in the text.

III. Discussion

A. Discuss the structure of the folk tale genre.

Introduction: How does it usually begin? Where does the story take place? What are the characters like?
Development: Does anything happen to the main character? How is he usually saved? Does he have other difficulties?
Climax: Is there a time in the story when the hero successfully overcomes all obstacles? Do folk tales usually have a developed conclusion or is it simultaneous with the climax?

B. Following are some suggested discussion questions. The teacher need not use all of these questions, but they may serve as questions that would lead to discussion.

1. What did the "island" turn out to be?
2. What is a Maharajah?
3. What was the white domed object that Sinbad found?
4. What technique did the merchants use to get the diamonds from the valley below?
5. How large were the black giants? What did they use for food?
6. Describe the dwarfs.
7. How did the men escape from the giant?
8. What reaction did the men have from the food given them by the natives?
9. What unusual burial custom is described in this story?
10. How did Sinbad escape from the tomb?
11. How did the men anger the enormous sea-bird called the roc? How did the rocs retaliate?
12. Who was the "Old Man of the Sea"? How did he destroy his victims? How did Sinbad manage to shake him?
13. What presents did the King of Serendip send to the Caliph?
14. How did the Caliph express his gratitude? What did he send?
15. Why was Sinbad reluctant to go on the seventh voyage?
16. Why was Sinbad sold into slavery?
17. What assignment did his master give him?
18. How did the elephants show that killing them was unnecessary?

19. Why did Hinbad have feelings of self-pity at the beginning of the story?
20. Did Hinbad still feel sorry for himself at the end of the story?
21. In what ways had Sinbad helped Hinbad?

Composition Activities

I. The students might discuss together the importance of the virtue of generosity and discuss the ways in which generous people make the world a better place in which to live. Then some of the students might attempt to dramatize the importance of the virtue by writing a story which will express the "theme" of generosity. They will probably plan their stories as either fables, opposing a "wise" generous person to a "foolish" avaricious person, or as folk tales, depicting a hero who defeats a monster depicting avarice and who receives a reward (perhaps the hand of the princess and half the kingdom besides) because of his courage and generosity. The students will quite naturally use Sinbad's admirable characteristics, his cleverness and resourcefulness as well as his courage and generosity, as a model for the creation of a hero.

II. Some of the students might give their imaginations free rein and write an "eighth voyage" of Sinbad. The devices and structures and obstacles, or at least the inspiration for them, are readily at hand in the tales of _The Arabian Nights_.

III. As an exercise in expository writing of a relatively simple kind, ask the students to write a paragraph or two about a real person they know or have heard of who has achieved success by overcoming many obstacles.

Language Explorations

I. Syntax

Write the following sentences on the chalk board and have the students discuss the similarities and the differences in the "structure" of the sentences. They might discuss at some length to what extent the precise "meaning" of the sentences depends upon the order in which the words appear. They should attempt to switch the order of the words around to see what changes in meaning occur.

A. Sinbad was a traveler.
B. Fortunately Sinbad found a ship.
C. The sailors killed the roc hastily.

D. Sinbad became very wealthy.
E. Sinbad gave Hinbad a gift.

II. Morphology

The study of words can be very interesting. In our English language many words are formed by the use of affixes, morphemes that are attached to a base to which they are bound. Those that precede the base or stem are called prefixes and those that follow are called suffixes. Suffixes may be of two kinds, inflectional, which always come at the end of the word, and derivational, which may be followed by other suffixes. If the base can stand alone as a word, it is a free base; if it cannot stand alone as a word it is a bound base.

Examples: languishing = languish + ing
free base + inflectional suffix
stratagems = strat + agem + s
bound base + bound base + inflectional suffix
inaccessible = in + access + ible
prefix + free base + derivational suffix
fabulous = fabul + ous
bound base + derivational suffix

Other words from "Sinbad the Sailor" that the teacher may care to use for word study are:

circumnavigator
luxuriously
timorous
encompassed
diminished
inclination
innumerable
contrived
rampart
resistance
inclination
exhilarated
embarked
equinoctial
monsoon
vicissitudes
complimented
nimblest
commodities
prodigious
monstrous
civility
insensible
extricate
deferred
aperture
dexterity
palate
incredible
tranquillity
equipage
expenditure
sovereign
indolent
lofty
fabulous
execution
execute
rectified
barbarous
mosques
decrepit
malicious
frugality
corsairs
veracity

Extended Activities

I. Most of the pupils will be familiar with Hugh Lofting, The Story of Doctor Dolittle (Philadelphia: J. B. Lippincott Co., 1948). In what ways does this differ from the story of "Sinbad"? In what ways is it similar?

II. "Sinbad the Sailor" has been the inspiration for several fine musical records, among them many versions of Rimski-Korsakov's Scheherazade, and Capitol's Sea and Sinbad's Ship.

III. The record Tales from Arabian Nights, containing "Aladdin," "Ali Baba and the Forty Thieves," etc., can be obtained from Publishers Central Bureau, 32-20 Hunters Point Ave., Long Island City 1, New York ($1.98).

POETRY:

"The Outlandish Knight"	Golden Treasury of Poetry
"True Thomas"	Golden Treasury of Poetry

(These two English ballads, interesting in themselves, will be particularly fruitful for a study of the recurrence of devices in folk literature. Although the students may not recognize that these stories use the same devices as the Arabian tales of the core text, they will recognize that both the ballads use the same devices as other English folk tales. They should also be able to recognize a similarity between these ballads and the tales from The Arabian Nights in their treatment of good and evil. In all the stories, the virtuous are rewarded, generally through the operation of magical or supernatural elements, and the wicked are summarily disposed of.)

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For the Student

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Gwyn Jones, Welsh Legends and Folk Tales (New York: Oxford University Press, 1955) ($3.00).
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Nada Curčija-Prodanović, Yugoslav Folk Tales (New York: Oxford University Press, 1957) ($3.50).
Stories told with both humor and dramatic force.

Peter Asbjornsen, Norwegian Folk Tales (New York: The Viking Press, 1961).
Some of the stories are long and full of action; others are brief and pointed.

W. F. Burton, The Magic Drum (New York: Criterion Books, 1962) ($3.00).
A colorful collection of authentic folktales from the Congo by a missionary who spent forty-five years there.

Eileen O'Faolain, Irish Sagas and Folk Tales (New York: Oxford University Press, 1954).
Interesting stories vividly told.

Charles J. Finger, Tales from Silver Lands (New York: Doubleday Page and Company, 1924).
Stories of Indians, gauchos, miners, sailors, etc., collected by Mr. Finger in his travels around the earth.

For the Teacher

Elizabeth Nesbitt, Folk Tales around the World, reprinted from Compton's Pictured Encyclopedia, 1962.
This booklet may be obtained free by teachers writing to F. E. Compton & Co., 1000 North Dearborn Street, Chicago 10, Illinois.

Kenneth W. Clarke and Mary Clarke, Introducing Folklore (New York: Holt, Rinehart and Winston, 1963).
This is a paperback that covers all the aspects of folklore in a very comprehensive and practical manner.

William E. Koch, Teaching Folklore in the Classroom (Manhattan, Kansas: The Castle Publishing Co.) ($1.00).
This contains the talks given at the annual meeting of the Kansas Folklore Society in 1960.

Unit 59: Fanciful Tale:

ALICE'S ADVENTURES IN WONDERLAND

THROUGH THE LOOKING GLASS

FANCIFUL TALE:
ALICE'S ADVENTURES IN WONDERLAND
THROUGH THE LOOKING GLASS

CORE TEXT:

Lewis Carroll, Alice's Adventures in Wonderland and Through the Looking Glass (Baltimore: Penguin Books, Puffin Book 169, 1962).

ALTERNATE SELECTION:

Sir James M. Barrie, Peter Pan (New York: Charles Scribner's Sons, 1950).

GENERAL INTRODUCTION:

Just as the series of "fable" units in the elementary program culminates with a children's classic, The Wind in the Willows, so the series of units on fanciful stories culminates here with the most popular stories of their kind in children's literature, the "Alice" stories. Alice's adventures take place in a world where "nothing is as it seems" and things are constantly changing--the magical world of the imagination. It is an easy matter for the child, as it is for Alice, to move from daylight reality to dream and daydream. The "Alice" stories present a world of fantasy which mirrors the real world and makes a meaningful commentary upon it. Children at this grade level have already been introduced to many elements of fantasy in the fables, folk tales, fairy tales, and fanciful tales they have read. Old tales of magic have been handed down for generations, while many modern fantastic or fabulous worlds are still being created. For an understanding and appreciation of superior fanciful stories, it is important that the older child be consciously aware that the fantastic comments on the real, that many of these stories are allegorical or symbolical. Very frequently the author holds up human vices and follies to ridicule, thereby creating an element of satire. The stories for this unit, which contain such complexity of meaning, have been carefully prepared for in the previous units of the curriculum.

The objectives of the study of Alice's Adventures in Wonderland and Through the Looking Glass are: (1) to help children articulate the distinctions between fantasy and realistic stories; (2) to examine the ways in which fantasy distorts and comments upon reality; (3) to provide the children with an opportunity for sophisticated enjoyment of Lewis Carroll's clever manipulation of the language; and, most of all, (4) to provide the children with the opportunity to read and hear books that several generations of children have found extremely appealing.

The stories of Alice relate to an extremely large number of units in the elementary curriculum, especially to the series on the fanciful tale. This unit is closely related to the stories that both comment on the actual world and move between a portrayal of the real and of the fanciful, stories such as *Charlotte's Web* (Grade 4), *And to Think That I Saw It on Mulberry Street* (Grade 2), and *The Red Balloon* (Grade 3). Carroll's playful treatment of language recalls other stories which contain the same kind of humor: the Dr. Seuss books (second grade "fanciful tale" and "adventure story" units), A. A. Milne's delightful *Winnie-the-Pooh* (third grade "adventure story" unit), and Kipling's *Just So Stories* (first, second, and third grade "animal story" units). The "Alice" stories are particularly good preparation for secondary units which present oblique perspectives in literature more analytically: the ninth and twelfth grade units on satire, the Grade 7 units, *The Making of Stories* and *The Meaning of Stories*; and the Grade 9 unit, *Attitude, Tone and Perspective: The Idea of Kinds*. The "Alice" stories constitute a veritable storehouse of language materials that form the basis of concepts developed in the seventh and eighth grade units on the form classes, syntax, and words and their meanings.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Although Charles Lutwidge Dodgson came to be known to millions as the author of children's stories under the pseudonym of Lewis Carroll, he preferred to be known as a mathematician. He was also remarkable in this field, to which he contributed a whole series of valuable works on logic and higher mathematics. He attempted to shield himself from the publicity which surrounded "Lewis Carroll," but praise and attention were showered upon him from all sides for the magnificent books that he wrote in his leisure time.

Like a number of other children's books of high artistic integrity and distinguished reputation (including such excellent books as Beatrix Potter's *The Tale of Peter Rabbit*, Helen Bannerman's *Little Black Sambo*, A. A. Milne's *Winnie-the-Pooh*, Kenneth Grahame's *The Wind in the Willows*), the "Alice" stories were not written for publication, but for the enjoyment of a particular child. Dodgson, a bachelor, told the story to the children of his friend Dean Liddell of Christ Church during a Sunday afternoon's outing on the Cherwell River. He wrote the story down later as a Christmas gift for Alice, his favorite among the three daughters of his friend, and thus a children's classic was born. Years later this manuscript, a small green volume of only ninety-two pages written in Dodgson's exquisite hand, was sold at auction to an American for nearly $77,000, the highest price ever paid for a book at an English auction. The core text listed above for this unit contains essays about the author and the composition of the manuscripts.

Genre

Alice's Adventures in Wonderland is probably the most famous nonsense fantasy of all children's literature. It builds upon the designs of the old tales of magic just as other fanciful tales do. The stories in this unit belong in the company of Andersen's fairy tales, folk tales, fables, and such modern works as those of Dr. Seuss, Edward Lear and A. A. Milne. As in most fanciful tales, talking animals and ordinarily inanimate objects populate these stories, which use every sort of device to remove themselves from the everyday world.

Alice escapes from the "daylight world" both literally and imaginatively when she follows the White Rabbit down the hole and when she steps through the mirror. The world of the imagination she enters certainly is not hampered by rules of the possible and the probable; there nothing is as it seems and things change at a dizzying rate. There, too, as in many folk tales and modern fanciful tales, complex symbolic, satiric, and allegorical meanings enrich the charm of the story.

Structure

The basic structure of the "Alice" stories is the familiar motif of the child leaving the secure home for a journey into isolation, finally to return safely. The "monsters" Alice meets seem at times to be very real threats to her safety, but one soon discovers that the dangers are the kind that can be laughed away. It is only natural that perfectly harmless creatures should appear to be notoriously fierce in a world where nothing is really what it appears to be.

As a framework, Carroll uses a modern version of the dream vision convention so popular with medieval poets. Alice falls asleep sitting on the bank of the river; the White Rabbit passes by and goes into the hole. Alice follows him, and finds herself in a strange dream-like world. At the end of the story her sister awakens her and Alice returns to the world she had left.

In Through the Looking Glass a similar dreamlike technique is used. Alice steps through the looking glass into Looking-Glass House and here again she finds herself in strange places with quaint and sometimes even grotesque creatures, but in the end she awakes and her dreamland dissolves. Alice either eats something, drinks a potion, or touches something which causes her either to shrink or grow at least eight times in the story. The rabbit is always hurrying--he hurries into his hole and he hurries past Alice when she needs help. And the Queen of Hearts would solve every problem in the identical way, "off with the head" of anyone who annoys her. And the Red Queen keeps running for dear life in order to "keep in the same place."

Interpretation

As is so frequently the case in modern fanciful stories, the delightful world of fantasy and humor, in reflecting conventional reality, comments satirically on the adult world that rises up in mysterious opposition to the child's imaginative freedom. Through the "Alice" books, three main strands of satire and parody are interwoven:

(1) Satire on the kind of children's literature dating back to the 18th century, when moral rhymes were written for children by Dr. Isaac Watts, and continuing through the Lake Poets, Robert Southey and William Wordsworth. In the very first chapter we find Alice a little dubious about the bottle marked "Drink me " because she was familiar with cautionary writings and rules of safe behavior, and because she was familiar with the customary penalties of ignoring such writings and rules.

(2) Satires on theories of education. The early romantic movement was rich in educational theories. Sly references to them abound in *Alice in Wonderland*; for example, the Mock Turtle in Chapter IX speaks proudly of his education, of attending school "*every day*." When Alice asked how many hours a day he did lessons, the answer seems harmless at first, but the "and so on" certainly suggests diminishing returns. His description of his courses of study is wonderfully irreverent, and may have been devastatingly accurate. Alice's comment on certain creatures who continually command one another and constantly call on one to repeat lessons probably suggests the effect of such an educational system on a level-headed child (Chapter X).

(3) General satire on the propriety of Victorian society. Alice is always extremely *rule*-conscious, and most of the time especially about matters of etiquette. She is constantly learning new rules, wondering what to do or about the *proper* thing to do in a certain situation. Moralizing is quite fashionable, especially with characters such as the Duchess.

Carroll's satire is usually gentle in its reference to the child-audience he addresses. His sharp thrusts are reserved for the pretensions and the sentimentalities of adults. The topical satire on evolution and the harsh judgment on middle-aged flirts subtly presented in the position of Alice toward the animals in the race and toward the Duchess at the tea-party, as well as the story's considerable importance in the history of modern philosophy are matters more interesting to adult readers than to sixth-graders.

Character

Alice, the heroine, is intelligent and courageous. After her one outburst in which she sheds gallons of tears, she seems nearly oblivious to the fact that she is completely isolated from her family, home and friends. Not only does she seem to be free from pangs of loneliness, but also she enjoys the humorous implications of the characters and events. Even in scenes that have macabre overtones, such as the one in which the baby in her arms turns into a pig, or the one in which the Cheshire cat disappears except for its grin, she keeps her head. She is a happy blend of innocence and shrewdness, genuinely interested in everyone. Alice's appearance has been fixed forever. Long straight hair, a grave, prim face, a neat, perky dress covered with a pinafore, and straight, slim legs clad in horizontally-striped stockings are essential parts of this beloved child. Her ability to change her size is an attribute that neither alters her appearance nor seems particularly strange in the context.

The other characters come and go rapidly and are not as extensively developed as Alice. However, each one's appearance indicates the type of creature he is. For example, the daftness of the Mad Hatter's appearance creates the mood for his conversations; and while the Duchess and the Red Queen have the accoutrements of nobility, they are ferocious in appearance as well as in actions. Characters are highly individualized: the rabbit is an unforgettable figure with his sporty tweed waistcoat, his white kid gloves, his massive gold watch and chain, adult attire appropriate to a nervous and rather pitiful courtier.

Style

As these books are read and reread, it becomes more and more evident that it is the scintillating dialogue which makes them the literary gems that they are. It is the verse, the play on words, the dextrous manipulation of the language, that makes one want to reread the books. The dialogue among Alice, the Mad Hatter, and the Dormouse at the tea-party in Chapter VII of Alice's Adventures in Wonderland is a classic example. Notice that, while Alice may be the heroine, the characters she chances to meet in her adventures hold their own in the conversations and are not afraid of speaking up to her or putting her in her place.

Poetry, mostly nonsense verse, is cleverly interwoven in the adventures. Characters suddenly burst into catchy and memorable verse almost without any provocation. Many of these poems, such as "The Walrus and the Carpenter," "The Lobster-Quadrille," "Jabberwocky," and "Father William" have become famous in their own right and appear in many anthologies of poetry. But they lose a good deal of their original appeal when taken out of context.

Puns run rampant in the story. One example occurs in Chapter III of Alice's Adventures in Wonderland: the pun on "tail" and "tale" between the Mouse and Alice. Other examples are: well and well, flower and flour, T and tea, fit and fit, lesson and lessen, hoarse and horse, a dressing and addressing, etc. Many times throughout the book phrases are twisted so that they sound almost like clichés, with the result that the nonsense phrases comment on the common ones. See especially the Chapter IX, in which Alice speaks with the Mock Turtle and the Gryphon.

Carroll uses nearly every figurative device known to writers. Teachers and students should be on a constant lookout for these excellent and effective devices. Although alliteration is not as common as punning, Carroll uses it on a good many occasions: "suety-sort of voice," "slowly and solemnly," "Tweedledum and Tweedledee."

Repetition is used effectively throughout. The Queen of Hearts has a favorite expression she repeats over and over again: "Off with his head!" In the scene where Alice is in the railway carriage (Through the Looking Glass, Chapter III) the idea of "A thousand pounds" is repeated five times in as many paragraphs. As this example illustrates, Carroll's manipulation of the language is usually significant as well as amusing.

Theme

The major theme of the "Alice" books is that of growing up. When Alice drops down the rabbit-hole, there is no turning back; she must go on and on. The second dream in Through the Looking Glass continues her life. Therefore the idea of Alice's stature is important: Alice sometimes finds herself too large or too small, a predicament all children share. In addition, she looks at a world guarded and governed by adults who teach, give orders, and treat her as a child. Not until the last episodes of Through the Looking Glass does she emerge as a determined, vigorous young woman.

SUGGESTED PROCEDURES:

Literature Presentation

I. Nearly all the children will have heard of Alice in Wonderland. They will have seen television dramatizations, perhaps movies or plays, and many of them will already have read the book for themselves. Most of them will at least have had an abridged simplified version read to them when they were smaller. Consequently, especially for boys, the story will have to be "sold" by the good teacher before she begins to read it in class. The humor, satire, and linguistic play is quite beyond the comprehension level of young children, and sixth graders will be interested in the story if they are impressed with the fact that they may have missed a great deal when they read the story when they were younger.

II. The entire book should be read aloud in class. This reading aloud will place quite a strain on the teacher's ability for interpretive reading, but the particular importance of rhythm and linguistic manipulation make an oral presentation almost necessary. If the teacher is too hesitant about the reading, there is an excellent set of records available which presents Cyril Ritchard reading Alice in Wonderland in its entirety. The records are Riverside recordings, and they are available from Publisher's Central Bureau, 32-20 Hunters Point Avenue, Long Island City, New York, priced at $4.95. If the records are used for the presentation of the book in class, it would be helpful if individual copies of the text could be made available for all the students so that they could follow the text. It would probably be easier for the teacher to keep the attention of the students, however, if she were to perform the reading herself.

III. Discussion: Alice's Adventures in Wonderland

A. Chapters I and II

1. Boys and girls enjoy telling about unusual dreams they have had. An exchange of experience in the "world of dreams" will help to set the stage for the "Alice" stories. Lead the children to see that anything is possible in one's dream world or in the magical world of the imagination.

2. Students might be interested in figuring out why Alice never gets to 20 as she multiplies by 4 (in Chapter II). (Since children traditionally learn their "tables" up to the 12's, Alice will end with 4 X 12 = 19.)

3. "How doth the little crocodile" in Chapter II will be more meaningful if the pupils understand that most of the verses in Alice are parodies of poems or songs which were popular in Carroll's day. Reading some of the original verses will help the students to understand the concept of a parody. For instance, a snatch of the poem Alice meant to recite is:

   How doth the little busy bee
      Improve each shining hour,
   And gather honey all the day
      From each opening flower!

   and so on.

4. Call attention to the mention of "rules"; in Chapter I, for example, a red-hot poker will burn, etc. Ask students to listen for similar references to rules and morals in later passages. If some of the satire is pointed out in the first few chapters, students will then be able to recognize additional examples without the teacher's help.

B. Chapters III and IV

1. At the beginning of Chapter III the Lory tells Alice "I'm older than you and must know better." Students might enjoy discussing the pro's and con's of the idea that being older makes one wiser.

2. Reread the paragraph in Chapter IV about the puppy. Ask students to pick out those actions of Alice and the puppy which are realistic, and those parts which would be possible only in the world of the imagination.

C. Chapters V and VI

1. Students will enjoy reading "You are old, Father William," orally. Reading some of the verses from the didactic poem, "The Old Man's Comforts and How He Gained Them" by Robert Southey (1774-1843) will give the students another example of what is meant by a "parody."

"You are old, father William," the young man cried,
"The few locks which are left you are grey;
You are hale, father William, a hearty old man;
Now tell me the reason, I pray."

"In the days of my youth," father William replied,
"I remember'd that youth would fly fast,
And abus'd not my health and my vigour at first,
That I never might need them at last."

2. " 'Don't grunt', said Alice, 'that's not at all a proper way of expressing yourself.' " At this point, students may enjoy making a list of standards for good conversations of discussions. They might like to center a discussion around "Rules that Make Good Sense" and "Rules Which Seem to be Unnecessary."

3. Point out the passage in which Alice asks directions of the Cat as being among the most often quoted passages from "Alice."

4. The phrases "mad as a hatter" and "mad as a March hare" were common phrases in Carroll's time. The first phrase probably owes its origin to the fact that hatters did actually go mad because of mercury poisoning. Mercury was used in curing felt and often caused hatters to develop tremors which affected their eyes, limbs, and speech and produced hallucinations. The second phrase refers to the antics of the male hare during the mating season.

D. Chapters VII and VIII

1. Tenniel, the illustrator of the "Alice" books, is said to have drawn the Hatter to resemble a furniture dealer near Oxford who was rather eccentric and who always wore a top hat. This man, Theophilus Carter, invented an "alarm clock bed" that woke the sleeper by tossing him out of bed.

2. Students might like to try to think of an answer for the riddle--Why is a raven like a writing desk? (There is no real answer, but they might come up with one, e. g. "Notes come from both," etc.)

3. Did the soldier tell the truth when he told the Queen, " 'Their heads are gone, if it please your majesty' "? Notice that he did not say their heads were off.

E. Chapters IX and X

1. Note the Duchess' "moral" in Chapter IX. Ask the students to name the type of stories they most commonly associate with morals. They might like to tell some of the best known fables and to state the morals which the fables were supposed to teach.

2. Students have probably heard the expression, "Take care of the pennies and the dollars will take care of themselves." The British proverb went, "Take care of the pence and the pounds will take care of themselves." Carroll's clever version--another of the Duchess' morals--is, "Take care of the sense, and the sounds will take care of themselves."

3. In Chapter X, " 'Will you walk a little faster?' said a whiting to a snail" parodies the first line and uses the same meter as Mary Howitt's poem, "The Spider and the Fly." The first stanza of her poem is:

"Will you walk into my parlour?" said the spider to the fly.
" 'Tis the prettiest little parlour that ever you did spy.
The way into my parlour is up a winding stair,
And I've got many curious things to show you when you
    are there."
"Oh, no, no" said the little fly, "to ask me is in vain,
For who goes up your winding stair can ne'er come down
    again."

F. Chapters XI and XII

1. In Chapter XII Alice thought she should waste no time putting the jurors back in their box. What other incident was she thinking about?

2. What was Rule Forty-two? By this time, students probably will be catching much of the satire without hints by the teacher.

3. " 'You must have meant some mischief, or else you'd have signed your name like an honest man.' " Students might be asked to look in the "Letters to the Editor"

section of a newspaper to find examples of letters which were written anonymously. Mention anonymous gifts, too, so the students will not get the idea than anonymity always means mischief.

4. Instead of cards, what was actually fluttering down in Alice's face?

5. At the conclusion of the story, students should be able to "pull together" some of the elements of style, satire, and humor which Carroll has used in this story. They will like to identify things they have learned which were missed when they heard the story before, "as children."

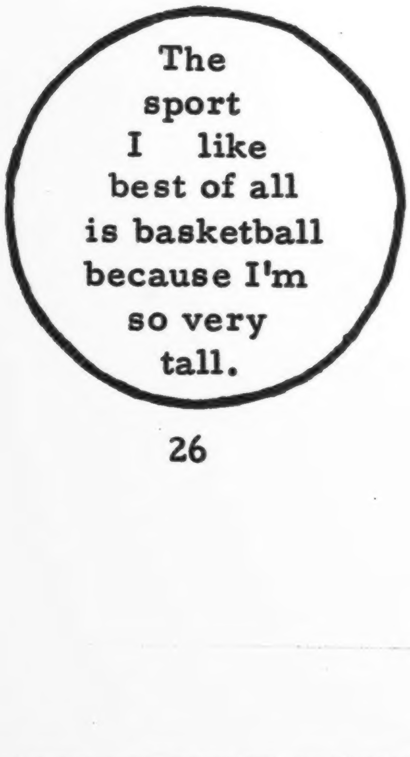
Composition Activities

(Teachers have often been dismayed to find out-of-place attempts to "be funny" in students' compositions. In this unit, children should be given a legitimate opportunity to be as funny as they like--to let their imaginations "run wild." They should be made to feel that here is an appropriate place for exaggerations and stories about the improbable. Teachers should encourage the students to try their hand at gentle satire, puns, and double meanings.)

I. Alice thought about sending her feet some boots by mail because she had grown so far away from her feet. Students might like to write letters to different parts of their bodies. These letters could be in the form of complaints about:

(a) eye- or hair-color
(b) large feet
(c) clumsy fingers and hands
(d) snoopy nose
(e) chattering mouth

II. Students might like to use graph paper to use words to form some object, like the mouse's tail in Chapter III. For example:



The
sport
I like
best of all
is basketball
because I'm
so very
tall.

III. When Alice offended the mouse, she just kept making matters worse. Students could write a paragraph about "My Adventures in Blunder-land" telling about an embarassing blunder, either real or fictional.

IV. The disappearing Cheshire Cat could provide the motivation for writing about "A Very Unusual Creature."

V. The March Hare's watch told the day of the month, but not what o'clock it was. Students could come up with some very unusual watches in writing about "My Very Special Watch."

VI. Another composition idea based on Chapter XII would be to ask students to finish the sentence, "If I were on good terms with Time, I'd ask him to ____________."

VII. Students might enjoy "inventing" a senseless, ridiculous game similar to the game of croquet in the story. As an oral composition activity, they could explain to their classmates how the game is to be played.

VIII. As a class activity, students could make up a group version of "Twinkle, twinkle" or "The Spider and the Fly." Some of the more poetic members of the class will probably enjoy writing parodies in addition to the one composed by the class.

IX. Students could write short stories using the "dream vision" convention. Encourage them to conclude their stories with some object in the dream being another object in real life when they awaken, similar to the "playing cards" that are really leaves.

X. In keeping with the growing-up theme in the "Alice" books, have the boys and girls write an original essay on "Growing Pains." Have they ever had any experiences of being in a situation when they felt too little? Too big?

Language Explorations

(These books are crammed full of humorous experiments that make use of and illustrate the peculiar characteristics of language, and the teacher who does not make the study of this unit a highlight in the language study for the year will be missing an unmatched opportunity.)

I. Chapters I and II

A. Vocabulary: offended
passionate

B. Chapter II opens with Alice saying "Curiouser and curiouser!" Does "curious" actually take the er and est endings? Why do you suppose Carroll used this ending?

C. What do we call a "waistcoat" today? What are some other words we seldom hear today? (lamp-black, chimney-sweep, lamplighter, horsecar, etc.)

II. Chapters III and IV

A. Vocabulary:

assembled
consultation
moderate
insolence
audibly
comfits
melancholy
ferrets
engraved
hookah

B. Be sure to show the page with the mouse's "tail-tale" on it to the students. Also call attention to "knot-not." Have students suggest similar word-pairs to be written on the board--sail, sale; sea, see; wood, would; etc. Let the children try making some original puns.

C. They might also like to create some "Tom Swifties." The idea is to create a link between what is said and how it is said. For example:

"The lights have gone out," said Tom darkly.
"Close the refrigerator," said Tom coldly.
"Where's the fire?" the policeman asked heatedly.
"Get off my foot," said Tom heavily.

Other adverbs could be used:

wholeheartedly ("There's nothing wrong with my 'ticker'," said Tom wholeheartedly.)

dryly
airily
tensely
briskly
gravely
awkwardly
hotly
hoarsely
weakly
blankly

D. How would you probably say the following?

"You are not attending."
"On various pretexts, they all moved off, and Alice was soon left alone."

III. Chapters V and VI

A. Vocabulary:
languid
contemptuously
sage
contradict
wretched
immense
footman in livery
uncivil
cauldron

B. Call attention to the spelling and pronunciation of croquet. Include other French words also: bouquet, valet, chalet, etc.

C. Carroll seems to overwork the word tone. Write the following on the board and ask what other words he might have used to express the same idea:

in a piteous tone
subdued tone
sulky tone
hurried tone
solemn tone
triumphant tone
plaintive tone
thoughtful tone
severe tone
tone of delight

IV. Chapters VII and VIII

A. Vocabulary: treacle-well impertinent

B. One of the three sisters in the Dormouse's story was Lacie. What other name can you make using the same letters?

C. Just for fun, have the students think of some expressions which would be similar to "Much of a muchness." (none of a noneness, some of a someness, etc.)

V. Chapters IX and X

A. Vocabulary: tureen

B. "He hasn't got no sorrow," Gryphon said. Here again, we see an example of "incorrect" usage. Why do you suppose Carroll used a double negative here? (Lead the students to see that writers use this type of dialect to achieve a humorous effect or to build a character. If this is not pointed out, students might attribute such "errors" to sloppy writing. They need to gain a sense of when such conventions are appropriate in their own writing.)

C. Many times throughout the book phrases are twisted so that they sound almost like a commonly used phrase. See how many of the Mock Turtle's school subjects the students can decipher without help from the teacher: the only really tough one to arrive at might be "Drawing, Sketching, and Painting in Oils."

D. If the students do not have individual copies of the book, some of the many homophones from these chapters should be written on the chalk board so that the double meanings can be understood by the children.

VI. Chapters XI and XII

A. Vocabulary: indignant suppressed
diligently

B. The verses on pages 119-120 in Chapter XII should provide the students with some very interesting discussions about the nature of pronouns, their uses, and their relationships to their antecedents.

Extended Activities (Alice's Adventures in Wonderland)

I. Alice did not want to drop the jar of Marmalade for fear of killing somebody underneath. Some student might like to explain the theory of free-falling bodies to the class. (Because Alice was also falling, the Orange Marmalade would remain suspended in front of her at all times.)

II. The Dormouse told Alice that the three sisters in the treacle-well drew " 'all manner of things--everything that begins with an M--.' " Students might like to pick a letter from the alphabet, then, on a sheet of drawing paper, draw as many items as possible beginning with the letter they have chosen.

III. Students could make dioramas using old playing cards for their characters. Arms and legs could be made from pipe cleaners. Some could be bent over, like the soldiers were, to make croquet arches, etc.

IV. Sir John Tenniel's pen-and-ink illustrations of "Alice" are almost as classic as the story. He interprets in his famous drawings, giving the manner and mood of the creature as well as his outer appearance. An interesting comparison may be made with the later colored illustrations of Leonard Weisgard or the Italian artist Maraja. Note the color, humor and character action displayed in the latter.

Literature Presentation (Through the Looking Glass)

I. For details of preparation and presentation, see page 22.

II. Discussion

A. Chapters I and II

1. Point out to the students that this story is based on a chess game.
2. A chart could be started to compare the two stories:

Alice in Wonderland	Through the Looking Glass
opens out-of-doors	opens in-doors
date: May 4 (summer)	date: November 4 (winter)
some characters are playing-cards	some characters are chessmen

3. What reference is made to "manners" at the beginning of the story?
4. Why can Tweedledum and Tweedledee be called mirror-image twins?
5. Students can have fun trying to give meaning to the words used in "Jabberwocky." The literal English of some words of the passage could be:

brillig--time of fixing dinner (from broil)
slithy--smooth and active (from slimy and lithe)
tove--a species of badger
etc.

6. Ask the students to be on the lookout for reversals and inversions. (Alice walking backward to approach the queen, squeezing a right foot into a left shoe, etc.)

Have the students experiment with making palindromes:

The following reversible words and phrases (palindromes) are given in The Language Book by Frank Folsom (New York: Grosset and Dunlap, 1963).

devil (lived)
god (dog)
stop (pots)
sloop (pools)

sleek
reel
tar
step
tram

sleep
not
gas
dad
mom

Madam, I'm Adam   Sir, I'm Iris
A man, a plan, a canal--Panama

7. If you walk north to a mirror, in what direction is your image walking?
8. Make special mention of the Queen's comment on "rates of running" necessary to make headway or even to stay in one place. Compare her remarks with "getting nowhere in a hurry."

B. Chapters III and IV

1. Call attention to the effective use of repetition in Chapter III; for example, the conversation repeating "a thousand pounds."
2. Alice didn't want to lose her name because she would probably be given an ugly one. Students might like to tell what name they would choose if they could have a new name.
3. In "The Walrus and the Carpenter" the following four lines are often quoted. Students might like to memorize these lines:

> " 'The time has come,' the Walrus said,
> 'To talk of many things:
> Of shoes--and ships--and sealingwax--
> Of cabbages--and kings--
> And why the sea is boiling hot--
> And whether pigs have wings.' "

C. Chapters V and VI

1. "Portmanteau" words are mentioned in Chapter VI. The following examples of such words could be written on the chalk board:

motel (motor and hotel)
walkathon (walking and marathon)
autobus (automobile and omnibus)
happenstance (happening and circumstance)
Eurasia (Europe and Asia)
Ohiowa (Ohio and Iowa)

2. In Chapter VI Alice said, "That's a great deal to make one word mean." Students might like to see who can find a word in the dictionary with the most meanings.

D. Chapters VII and VIII

1. When was the cake cut up? Would this be another example of a reversal?
2. Students might like to make up their own version of a game similar to "I love my love with an H." For example, each one could take a different letter and tell 6 things about himself, e.g.:

My name is Allen.
I live in Alaska.
I'm going to Alabama.
I like Apples.
I wear a suit of Armor.
I like to tell Anecdotes.

E. Chapters IX and X

1. What songs are you reminded of in Chapter IX when the Red Queen sings "hush-a-by lady, in Alice's lap!"?
2. What class of people do you think Carroll might be satirizing when he has Alice say, "I should never have known who were the right people to invite!"

F. Chapters XI and XII

1. Why do you suppose Carroll decided to make Chapters X and XI so short?
2. What do the beginning letters of the lines of the final poem spell?
3. In the opening and the closing poems in the book, winter is used to symbolize a certain period in Carroll's life. Do you think that period would be childhood, adolescence, or old age?

Composition Activities (Through the Looking Glass)

I. In Chapter V the Queen's memory works both forward and backward. Imagine that your memory works both ways and tell about something you "remember" that will happen in the future.

II. In Chapter VI, a verse is left unfinished. Write an appropriate ending for the last verse:

"And when I found the door was shut,
I tried to turn the handle, but---"

III. In Chapter VIII the Knight tells about a new pudding he invented using blotting-paper, gunpowder, etc. Write a humorous paragraph telling about a recipe you invented.

Language Explorations (Through the Looking Glass)

I. Chapters I and II

A. Vocabulary: reproachfully worsted demurely

B. In Chapter II Rose tells Alice about the tree that can bark. " 'It says "Bough-wough!" ' cried a Daisy. 'That's why its branches are called boughs!' "

This sentence and other ones of a similar nature should be written on the chalk board if the students do not have individual copies of the core text. Unless some of these sentences are seen in writing, much of the humor will be missed.

C. "Jabberwocky" is a poem to have fun with. Just for fun, write the first two lines on the board: The children may enjoy picking out the nouns and verbs. This will help them to see that parts of speech fit into different patterns and we can recognize words as certain parts of speech without knowing their meaning.

II. Chapters III and IV

A. Vocabulary: obstinacy

B. Write the following on the board and discuss the different meanings: horse, hoarse; wood, would.

C. What does feather mean in boating?

D. What does "Lass-with care" refer to? (Glass--Handle with care)

E. In Chapter III the signposts read:

To Tweedledum's House

To the House of Tweedledee

Have the students write examples of these two ways of showing possession. For example: the boys' sweaters, the sweaters of the boys.

III. Chapters V and VI

A. Vocabulary: cravat "unbirthday" contempt

B. Call attention to the different meanings of addressing and a-dressing.

IV. Chapters VII and VIII

A. In Chapter VII the King asks, " 'Do you spell "creature" with a double "e"?' " What are some words that have the "long e" sound that are spelled with a double "e"? (seem, reel, feel, etc.) What are some words that have the "long e" sound that are spelled with "ea"? (feature, mean, cream, etc.)

B. In Chapter VIII Alice says, " 'But that's a different kind of fastness.' " How many meanings for the word fast can you find?

V. Chapters IX and X

A. Call attention to flour, flower; and ground (soil) and ground (pulverized). Make a list of other puns found in the "Alice" books. Try to find other examples in stories or in the newspaper.

B. Ask the children to make a list of unusual words used by Carroll and give the meaning. Example: unbirthday present (present on any day but one's birthday), uglification (process of making ugly), etc.

Extended Activities

I. Divide the class into groups and dramatize scenes from the books. The Mad Tea-Party scene (Alice's Adventures in Wonderland) and the Railway Station scene (Through the Looking Glass) are particularly recommended.

II. Students might like to draw the face Humpty Dumpty describes in Chapter VI. Let the students' imaginations run rampant for these drawings--ears may be found in the place of eyes, hands and feet in opposite places, etc.

The more serious artists might wish to draw kitty entangled in the yarn or some other scene of a similar, realistic nature.

POETRY:

(Since the selections for this unit are quite long and contain a good deal of poetry, no additional selections of poetry are recommended for this unit.)

BIBLIOGRAPHY:

Lewis Carroll, *The Annotated Alice* [with introduction and notes by Martin Gardner] (New York: C. N. Potter, 1960). Very complete notes. Delightful introduction. (Available in paperback.)

Lewis Carroll, *The Diaries of Lewis Carroll* [Roger Lancelyn Green, ed.] (New York: Oxford University Press, 1954). Gives many insights into the personal life of the author; also contains some actual photographs of the real Alice.

Helmut Gernsheim, *Lewis Carroll, Photographer* (New York: Chanticleer Press, 1949). Contains a brief biographical sketch as well as some of Carroll's professional photography.

Derek Hudson, *Lewis Carroll* (New York: Macmillan, 1954). A very readable, well-written biography.

Unit 60: Fanciful Tale:

A WRINKLE IN TIME

FANCIFUL TALE:
A WRINKLE IN TIME

CORE TEXT:

Madeleine L'Engle, *A Wrinkle in Time* (New York: Farrar, Straus and Company, 1962).

GENERAL INTRODUCTION:

Like many other stories that serve as bases for units in this curriculum, *A Wrinkle in Time* utilizes the common structural motifs of literature that go as far back as the folk tales of medieval societies. Also like a good many other stories in the curriculum, *A Wrinkle in Time* provides an excellent story on a relatively simple level to convey a serious comment on the moral and spiritual elements in the struggle between good and evil in human society, and even within the hearts of individual human beings. But unlike other stories in the curriculum, this story achieves its meaning through the relatively "new" devices of "science fiction"--perhaps the most modern kind of "fanciful tales." *A Wrinkle in Time*, winner of the 1963 Newbery Award for the most distinguished contribution to American literature for children, combines all the suspense, action, and exciting conflict of science fiction with really good writing for children.

A Wrinkle in Time serves along with *Alice's Adventures in Wonderland* as a natural culmination in the sixth grade of the elementary program's series of "fanciful tale" units. With its use of the structural pattern of the journey into isolation and confrontation with monstrous forces, it continues the development of the devices of medieval romance in presenting allegory in children's literature. One can follow this development through many of the units in this curriculum, through folk tales such as "Sleeping Beauty" and "Cinderella" (Grade 3), Hans Christian Andersen's "The Snow Queen" (Grade 6), etc. The rather simple symbolic representation of conflict between the forces of good and the forces of evil that such romances utilize makes them particularly useful for teaching young children the symbolic (or "allegorical") functions of literature, but most of all makes these stories particularly attractive to children. The concern for levels of interpretation in this unit helps to prepare for units with a similar concern in the secondary school program.

The objectives for this unit are (1) to assist the student in noticing devices that will help him look beyond mere character, setting, and plot for meaning in literature; (2) to help the student discover that while there is a difference between fact and fiction, the "fiction" of a story frequently mirrors reality or comments upon it in significant ways; (3) to develop in the student an awareness for the use of literary detail; (4) to strengthen the student's sense of the necessity of retaining a sense of the worth and the dignity of the individual in an increasingly impersonal and technological society; and (5) to allow the students to enjoy a superior story in a very modern dress.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Madeleine L'Engle was born and reared in New York City, the daughter of a critic, author, and playwright--Charles Wadsworth Camp. After attending boarding school in Switzerland as a teenager and graduating from Smith College, she became involved in the theater until after her marriage to actor Hugh Franklin. She considered the theater an excellent school for writers, and since from the beginning she was more interested in writing than anything else, she actually courted a relationship with the theater and acted parts in a number of plays.

Miss L'Engle has written a number of books (four for children, four for adults), along with several plays and even a movie scenario. Although A Wrinkle in Time partakes of the flavor of "science fiction," Miss L'Engle's other books are of "this world," and she conceives of the things that happen to Meg and Charles and Calvin as having something to do with the exciting world that we are all living in today, even though her characters do leave the earth in space and time. In her Newbery Award acceptance speech, Miss L'Engle made clear her feeling that children should be encouraged to use their creativity and to be individuals, and that one excellent way to encourage them is to provide them with literature capable of stirring their imaginations and of stimulating the development of their own personalities.

Genre

A Wrinkle in Time might justifiably be called "science fiction." There may be some stigma currently associated with that label because of the immense amount of "trash" that has been associated with the term "science fiction," largely because of a tremendous surge of activity in the areas of comic strips and movies. But it is no less true that "science fiction" writers have been accepted and even venerated members of the literary profession for a long time. Jules Verne and H. G. Wells, pioneers in the writing of science fiction, have long thrilled both adult and young readers with their exciting stories of travel and adventure in time, space, other worlds or other dimensions. Many of their stories made use of or were based on discoveries in science, invention, and technology, or these stories described and predicted machines and processes that were still only in the dream stage at the time they were written. Many of their predictions have since come true, and it is this element, among others, which makes science fiction so fascinating for young readers--that there is a possibility that in the future the presently fantastic concepts may become reality.

The writings of Verne and Wells have served as springboards for most subsequent science fiction writing, which became enormously popular in the 1930's and 1940's. Science fiction may only touch on scientific theories or even treat them inaccurately. The line of demarcation between science fiction and fantasy of other types is not an easy one to draw. The writing device of representing the present world and commenting upon it by writing stories of a "different place and time" is not new. Actually, the transfer through the efforts of fancy or imagination to another planet using Miss L'Engle's device of tesseract is little different from the transfer to "once upon a time" by that device in the hands of Hans Christian Andersen, or the transferral down a rabbit hole to the realm of the Queen of Hearts. It is apparently simply easier for modern writers to transfer to another planet in the future than to another earthly spot in the past.

Structure

The traditional ingredients of the narrative--exposition, complication, climax, and denouement--can be clearly seen in A Wrinkle in Time. The exposition begins in Meg Murry's attic bedroom where her feelings about school, her family, and herself are explored. The other characters in the story are introduced, the first setting is established, and context for the events and action of the plot is provided. The complication begins in Chapter Four with the tesseract (and by the way, there is such a thing as the concept of the tesseract, or "space warp" as it is often called, and scientists are working on it now). Elements of fantasy are introduced to the story in the persons of Mrs. Which, Mrs. Who, and Mrs. Whatsit, who escort the children on a long journey to several planets in search of their missing father. The climax comes in Chapter Nine when Mr. Murry is rescued, and the denouement follows: Meg's recovery, her return to the "dark planet" to rescue her little brother, and their return to Earth.

The author uses the point of view of limited omniscience, filtering most of the story through the character of Meg Murry and presenting a philosophy through the impact of events on Meg. Meg's thoughts and attitudes lend a continuity to the plot structure, and it is through her eyes that the other characters are delineated. Elements of suspense further sustain the narrative structure and will hold the interest of young readers throughout.

Motif

The familiar motif of the child leaving the secure home to journey into danger and isolation, finally returning safely to the security of the home, is varied somewhat in A Wrinkle in Time. The journey becomes space travel, and the monster confronted is a pulsing, quivering brain, IT, which controls all thought and action. Other motifs, such as those of love and of individual differences and their value, are interwoven through the book and contribute to the interpretation of the plot and to the deeper meanings and purposes of the work. In tabular form:

1. The love motif which sustains the entire book:
    a. Meg's feelings toward her mother and father
    b. Meg's sisterly affection for Charles Wallace
    c. Meg's admiration and latent romantic love for Calvin
    d. Meg's dependence on and eventual love for the beasts
    e. Mrs. Which, Mrs. Who, and Mrs. Whatsit and their love for the children

2. Individual differences and their value:
    a. Meg's ability in math, her ability to love, and the value of her "faults"
    b. Charles Wallace's intelligence
    c. Calvin's athletic and scholarly ability as well as his popularity
    d. The twins and their ability to get along with others
    e. Mr. and Mrs. Murry and their scientific abilities and abilities as parents
    f. Mrs. Which, Mrs. Who, and Mrs. Whatsit, each very different, but working together to accomplish a task
    g. The beasts and Meg's gradual recognition of their goodness and talent, in spite of their superficial strangeness

3. The Gothic motif (elements of horror) is typified in the "Black Thing," which represents the shadow of evil, and "IT," which is a symbol for the generator of evil and blind conformity.

Style

Miss L'Engle has said that the odd but absolutely true answer to the query about why she writes books for children is that when she has something to say that is too difficult for adults, she writes it for children.

At the beginning of the story, the author uses the stream of consciousness technique to represent the flow of Meg's inner thoughts, feelings, and recollections in a sympathetic and realistic manner. A natural, conversational style makes the psychological connotations, the philosophical considerations of the problems of good and evil, and the advanced vocabulary accessible to the young reader. Sentence patterns are varied as the author imitates the stream of consciousness, records conversation, creates special effects, or provides narrative background and description. Discussion of the effective use of sense impressions, description, and figures of speech may be found in Sections I and II of the Language Explorations.

Aphoristic quotations are effectively used throughout the book. For the young reader some interpretation of the quotations themselves may be necessary. Most of them are found in the discussion topics. Examples include: "Faith is the sister of justice," and "There is nothing to fear but fear itself."

Boys especially will like the fact that the science in the book is real science; most of it is based on Einstein's theories.

Theme

The description of the society on the "dark planet" Camazotz is a chilling commentary on and display of scorn for the suppresssion of free thought and action. This and the triumph of good over evil through love constitute the main themes of the work.

Character

The central character in this work is Meg Murry, an awkward adolescent, unsure of herself and her place in the world, with whom it will be easy for pre-teenagers to identify. It is through Meg's thoughts that the other characters are introduced: Charles Wallace (Meg's five-year-old brother and the second most important character in the book), her mother and father, and the twins (who are only mentioned and are unimportant to the plot). Meg is in conflict with her environment, chiefly at school, but not with her wise and loving mother and brother. Her struggles with herself and her recollection of difficulties at school are entirely natural, and it is not until later in the first chapter when Mrs. Whatsit is introduced that there is a hint of the fantasy and science fiction to follow. Mrs. Who and Mrs. Which are the other imaginary creatures, but they are given enough human characteristics to make them credible. Calvin O'Keefe, a teenage boy, is another principal character, not so finely drawn as Meg. He, too, has problems, but with his family rather than in his school environment. He is popular, possesses both athletic and scholastic ability, but he has had no one who understands him until he meets

Meg and her family. He helps Meg learn to accept herself.

SUGGESTED PROCEDURES:

Literature Presentation

I. A Wrinkle in Time is an excellent selection to read aloud to children. It is divided into chapters of a convenient length so that one can be read each day. The teacher may want to hold discussion to a minimum until the story is finished because pupils will become so interested in the plot that they may become impatient with delay. Dramatic possibilities as the teacher reads will be very evident, and the teacher should practice (but not exaggerate) a definite "voice" for Mrs. Which, Mrs. Who, and Mrs. Whatsit so that these characters will be distinguished by the listeners. Appropriate intonation, speed, and stress by the reader will greatly enhance the enjoyment and interpretation of the selection.

II. The following discussion questions for each chapter should be used at the discretion of the teacher. With some groups it may be necessary to have daily discussions so that the children will grasp the structure of the plot and the deeper implications. With other groups the teacher might prefer to have a minimum of discussion until the story is finished. Then such portions of the book may be reread as are necessary to refresh the pupils' memories and to stimulate discussion.

A. Chapter 1

1. Did Meg and Charles Wallace's parents understand them? How do you know? Can you give some specific examples?
2. What were Meg's "attic fears"? Why did she have them?
3. What is the difference between pretty and beautiful? Why is someone considered beautiful? Will Meg be beautiful? Why or why not?
4. What words in the last paragraph on page 11 convey the impression of security?.
5. Mrs. Murry's lab was in the old stone dairy off the kitchen. What was this room's original use? Remind students that the house is 200 years old.

B. Chapter 2

1. Why did Meg "goof around" in school?
2. How do you feel about the imports and exports of Nicaragua?
3. What do you think is meant by the statement, "Facts are easier to face than people"?

4. What is meant by the quotation, "The heart has its reasons, whereof reason knows nothing"?
5. Discuss the quotation on page 36--"Nothing deters a good man from doing what is honorable." How does it apply here?
6. What is meant by "Faith is the sister of justice"?
7. Why did Calvin feel he was going home when he came to the Murry house?
8. Discuss Mrs. Murry's statement, "You don't have to understand things for them to be."

C. Chapter 3

1. What is the name of Cape Canaveral now? (Cape Kennedy) Why was it changed?
2. What is the derivation of the term "megaparsec"? (Mega--Greek root meaning million, plus the first syllables of parallax and second) This is a unit of measurement used to compute distance of stars--also secpar. Here is a good example of "coined" words. Students may wish to pursue this subject further. Why was Meg called "megaparsec" by her father?
3. How did Calvin feel toward his mother? Have you ever liked and yet disliked someone? (ambivalent feelings--ambi-double plus valentia-value.)
4. Why do you think Meg has trouble accepting herself for what she is?

D. Chapter 4

1. Put into your own words "To action little, less to words inclined."
2. On page 62 the "language of words" is mentioned. Are there any other kinds of languages? (Some African tribes communicate in part by means of a system of whistles, others by drum beats. Children may be familiar with Indian sign language.)
3. How do you know the quotation on page 68 is from the Bible? How did it make Meg feel?
4. The teacher may wish to explain the quotation "When shall we three meet again . . ." from Macbeth.

E. Chapter 5

1. The illustration on page 76 may be demonstrated with a piece of string and the ones on page 77 on the chalk board. This is a good place to remind the children that this is science fiction, even if it is based on fact.

2. What is meant by the quotation from Shakespeare, "We are such stuff as dreams are made on"?
3. What is a pun? What are the two meanings of "Happy Medium"?
4. Discuss Mrs. Whatsit's statement, "We can't take any credit for our talents. It's how we use them that counts."
5. What does "And the light shineth in darkness; and the darkness comprehended it not" mean? Can you tell from what source it is quoted? What other "lights for us to see by" can you name?

F. Chapter 6

1. Teacher interpretation will probably be necessary for the quotation from The Tempest on page 101.
2. What does "walls have ears" mean?
3. How do the short sentences in paragraph 3 on page 103 make you feel? (Reread these.)
4. Why did the author use so many short utterances in the same pattern here and in the next paragraph?
5. What is a non-conformist? How were non-conformists treated on Camazotz? How does our society treat them?

G. Chapter 7

1. Do you know who said, "There is nothing to fear but fear itself"? (Franklin D. Roosevelt) What did he mean?
2. What did Charles Wallace mean when he said, "He's trying to get in at me"?
3. "There's something rotten in Camazotz" is a paraphrase of "There's something rotten in Denmark" from Shakespeare. What was rotten in Camazotz?
4. Why did the food taste like sand to Charles Wallace and all right to Meg and Calvin? Why did it taste all right to Charles Wallace after he had "gone in to IT"?
5. What is the double meaning of "jammed minds"--"strawberry or raspberry?" What kind of a figure of speech is this? (pun)
6. What is meant by "whistling in the dark"?

H. Chapter 8

1. How do differences create problems?
2. What is a sadist? Why was IT called the "happiest sadist"? This is another example of what kind of figure of speech? (pun)

I. Chapter 9

1. On page 147 is another reference to the quotation from The Tempest. Here is a good place to see if the interpretation of the previous reference has been remembered.
2. How did Charles Wallace's language on pages 153 and 154 show you that IT still had him?
3. What is meant by the statement that "like" and "equal" are not the same? (page 160)
4. What is the periodic table of the elements?

J. Chapter 10

1. What did Calvin mean when he said that he had been in sort of a flap? What kind of language is this? (slang)
2. Do you know what novocaine is? How do you know? (Discuss the experience factor.)
3. In the chapter "Absolute Zero" Meg "teetered on the seesaw of love and hate." What does this mean? What are these kinds of feelings called? (ambivalent) How does this use of metaphorical language help you to see how Meg felt?
4. How did Meg feel toward the beasts at first? Later?

K. Chapter 11

1. What would it seem like without eyes if you had never had sight?
2. Do you have anyone you call "aunt" who isn't related to you? How do you feel toward this person?
3. Reread how Meg felt about Aunt Beast's music. How do you feel about music? Have you ever heard any which made you feel anything like this?
4. Can you explain love?

L. Chapter 12

1. What did Calvin mean by "she's backward" on page 197?
2. Discuss how life may be like a sonnet. (page 199) (a strict form that has freedom within it)
3. What did Mrs. Which mean when she said, "You are going to allow Meg the privilege of accepting this danger"? How could danger be a privilege?
4. What is a "mother figure"?

Final discussion

1. How do you know that Meg came to value herself and her talents?
2. Do all the members of one family have equal ability? The same interests? What were the different abilities of the Murry children?
3. What did IT represent?
4. How did Meg overcome IT?
5. Do you think this is possible in the world of reality?
6. Have you ever thought you had to have something just because someone else did? Was this being a conformist? Is there anything good about being a conformist? What, if anything, is bad about it?
7. What do you think are the themes of this book?

Composition Activities

I. After the lessons on metaphorical language and sense impressions, the students might be asked to imagine that they were as blind as the beasts who took care of Meg. Then they might be asked to describe a trip to the country (or to the zoo, circus, or grocery store) telling only about what they can hear, smell, or feel. They should try to use as many accurate similes and metaphors as possible.

II. Poetry writing may also follow the lessons on metaphorical language and sense impressions and might wait until the weather provides the right kind of a day to create a mood in the classroom. The teacher may read aloud some poems appropriate to the season. Most anthologies of poetry for children have a section especially devoted to this. Class discussion will further help to create a mood. Discuss the day, the colors it makes the pupils think of, moods felt, and get them to start jotting down on paper their sense impressions and whatever comes to mind. Ideas should be captured in fragments as they occur and should follow no particular pattern.

After an unusually heavy, wet snow in early spring, one pupil's "jottings" were:

> the oak with its branches looking like coming out to grab you--starry snowflakes that stick to my nose and eyelashes--sitting close to a warm fire--leaves sleeping under a thick white blanket--popcorn, cocoa--trees like a lacy design against the sky--closed doors--shovels--white bridal gown--white doves--an old man's beard--bushes like cauliflowers--birdbaths like dishes of ice cream--white velvet.

From these jottings the pupils select the ones they want to use, arrange, and set them down in poetic form. They should be urged to avoid trying to rhyme their poems as struggling with rhyme tends to discourage the young writer and produces mere jingles instead of poetic imagery.

Language Explorations

I. Vocabulary

A. Much of the vocabulary in A Wrinkle in Time is quite difficult, but in context the children should be able to grasp most meanings with some help from the teacher. Children should only rarely be asked to look words up in the dictionary, and then various games may be used to stimulate interest. The teacher might wish to put vocabulary lists for each chapter on the board and have the pupils listen for the words as they are reached in the story. At the end of the reading, the teacher might wish to go back and reread the sentence in which the word occurs and then ask the children for the meaning. Children might enjoy choosing a word from the vocabulary list and finding their own ways to dramatize or illustrate the word chosen. They might like to make up sentences in which one of the vocabulary words would fit, leaving that space blank. These sentences could either be exchanged with other students or reproduced by the teacher. Procedures should be varied and fitted to the needs of the group. Not all groups will be able to absorb the entire vocabulary of the story without sacrificing the pleasure they should get from hearing it. It is more important that the children's interest be kept than that they memorize long lists of word-meanings.

B. A vocabulary building game which is a variation of the television game "Password" may be played as follows: The class is divided into two teams. One representative from each team sits facing the class, backs to the chalk board. The teacher writes a vocabulary word on the board which everyone can see except the two persons currently playing the game. For ten points, a member of the first team may give a one-word clue to the player from his team. If this player fails to guess the word, a member of the opposing team may give a clue to his player. If the word is guessed on the second clue, the team making the guess receives nine points. Each succeeding clue subtracts a point from the number given if the word is guessed from that particular clue. When the word is guessed, two new players take places in front of the room. If the points are exhausted and the word isn't guessed, then a new word must be chosen and new players come up. Team members should take turns giving the clues. They may use their dictionaries. The teacher may keep score on the board or appoint someone to do so.

C. Pupils should also enjoy making up their own crossword puzzles on half-inch graph paper using the vocabulary words. Some sort of recognition may be given to the child who gets the most words on his sheet. These puzzles may be reproduced and exchanged so that the children work each other's puzzles.

D. Vocabulary lists

Chapter 1

uncanny
probe
sullen
Bunsen burner
relinquish
Fortinbras[1]
preliminary
happy medium
caviar
tesseract
vulnerable
prodigious
exclusive
paisley
supine

Chapter 2

concept
belligerent
smug
dilapidated
assimilate
sarcastic
doctor's degree
disillusion
appropriate
sparse
warily
tractable
compulsion
peremptory
raucous

Chapter 3

gamboled
decipher
dappled
paltry
beaker
legible
morass
retort
suspension
tangible

Chapter 4

frenzy
void
inexorable
ephemeral
metamorphose
incomprehensible
corona
authoritative
elliptic
ineffable
muted
infinity
obscure
naive
corporeal
breakers
askew
centaur
resonant
disperse
monolith

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[1] Taken from the noble young prince who succeeds to the throne of Denmark after Hamlet--accented on the first syllable, final s not pronounced.

Chapter 5

dissolution
raptly
galaxy
intolerable
sonorous
mauve
reverberated

Chapter 6

anticlimax
myopic
talisman
blazer
furtive
compulsion
facet
malignant
resilience
arrogance
aberration
unkempt
precipitous
vulnerable
simultaneously
inkling

Chapter 7

bilious
bravado
recourse
preliminary
opaque
primitive
nondescript
requisition
tenacity
obliquely
dilated
synthetic
arrogance
perspective
neurological
gallivant
diverting

Chapter 8

hysterical
connotation
swivet
pedantic
alternative
infuriate
prime
hanky-panky
annihilate
deviate
pinioned
coordinator
misconception
ominous

Chapter 9

transparent
placidly
brusquely
impenetrable
omnipotent
systole
dissect
salvation
snickered
endurance
gibberish
insolent
disembodied
diastole
cerebrum
sniggered
gropingly
translucent
dais
repellent
formaldehyde
cerebellum

Chapter 10

atrophied
disintegration
corrosive
tentacle
inverted
comprehended
fallible
revulsion
practicable
vaguely
indentation

Chapter 11

emanate
tremor
artificial
essence
vaulted
visual
blooper
perplexity
vulnerable
temporal
gorge
concept
trepidation
opaque
incredibly
eternal
despondency
reverberate

Chapter 12

tendril
sonnet
simultaneously
eerie
exuberance
appalling
vestige
formidable
devour
precise
permeating
contagious
unadulterated
iambic pentameter
linear
vertical
tic
animated
miasma

II. Diction--Metaphoric Language

A. Simile, metaphor, and personification may be grouped into metaphorical language instead of being distinguished as separate figures of speech at the sixth grade level. Children may be told that this kind of language makes a comparison between the object being described and something not ordinarily associated with that object. All metaphor creates imagery, and the items being compared may be in sharp contrast. The teacher may cite some simple or familiar uses of metaphorical language such as these:

1. The road was a ribbon of silver
2. The moon was a ghostly galleon
   (These two examples are from "The Highwayman" by Alfred Noyes. The teacher may wish to read or reproduce the poem in its entirety and ask the students to find the examples of metaphorical language.)
3. The sumach is a gypsy queen.
4. The sun is an Indian girl.
5. The poplars are like ladies trim.
6. . . . But when the trees bow down their heads
7. Walls have ears

Children may be asked to tell what it is about the metaphorical language that makes them see the object being described more clearly. In the first example, the shape and color of the road are what make it appear to be a ribbon of silver.

In the last two examples the comparison is not so direct, but the children will be able to see that trees don't actually have heads to bow but that speaking of them this way makes the reader see them more clearly. The teacher might ask the children for the connotation of the last example.

Examples may be taken from A Wrinkle in Time. For instance:

1. The description of Mrs. Whatsit and Friends on page 192, and the reason Meg could not hug Mrs. Whatsit (page 193).
2. The postmistress' smile (page 6).
3. Meg's lifelessness (page 163) and her "stone tongue" (page 168).
4. Calvin seen as a colt (page 198).

B. Next, several items to be described may be written on the board, and the class may orally suggest metaphors and similes to describe them. The items to be described should be given by the pupils, but to get the children started, the teacher may suggest such things as a field of ripe wheat, clouds, or snow.

C. Finally pupils may be asked to compose sentences using metaphorical language to describe objects of their own choosing. They should be asked to try to think of fresh, new comparisons and to avoid clichés or time-worn expressions such as Calvin's "clear as mud" expression.

III. Diction--Sensory Detail

Read passages from A Wrinkle in Time and ask the children to which sense they appeal. Some pertinent passages are:

1. Meg's feelings when she "tessers" (page 59): touch.
2. The description of Uriel (page 59): smell, touch, sight.
3. Mrs. Whatsit's voice (page 61 and elsewhere): hearing.
4. The description of the flying beast's wings (page 64): sight and hearing.
5. The description of the beast's smile (page 65): sight and touch.
6. The flying beast's voice (page 65): hearing.
7. Description of Mrs. Whatsit in her tramp outfit (page 17): sight.
8. Description of the wet dog (page 21): sight.
9. Sounds of birds in the woods (page 34): hearing.

There are many other useful passages in the book. The children should notice that the vividness of these examples is due in many cases to the use of metaphorical language.

IV. Syntax

A. The teacher might be interested to know that over 200 definitions of the sentence have been set forth by various grammarians; the task of determining what constitutes a sentence is thus not an easy one. Herbert Read in English Press Style (London: G. Bell and Sons, Ltd., 1928) says, "The sentence is a single cry. It is a unit of expression, and its various qualities--length, rhythm, and structure--are determined by a right sense of this unity." Another definition of the sentence has termed it a word, or a group of words of certain kinds used in a certain order.

Notice that neither of the definitions given says anything about meaning, a subject and a predicate, or any necessity of expressing a complete thought. Traditional definitions of the sentence that make such requirements have failed to recognize that people do not talk in the same way that they write, and also that the tone of the writing to a great extent will govern whether or not the author expresses his meaning in so-called fragments.

By the time a child reaches school age, he has fairly well mastered the pattern of English sentences and can use the structural forms, although he cannot yet identify or describe them. He has noticed and makes use of the most important feature of English utterances, that of word order. He will never say, "The dog black me licked," for example, but will always say, "The black dog licked me." He will respond when asked, "Where did you go?" in the following way: "To Bill's house." This last utterance gives his meaning clearly and explicitly, but according to some traditional definitions, it is not a sentence.

B. Where the purpose of an author is to imitate a stream of consciousness or ordinary conversation or to create a special effect, he quite frequently writes in "fragments." Notice this in passages from A Wrinkle in Time, for example on pages 4, 10, and 103.

Children should not be asked to memorize a definition of a sentence but should be helped to develop a sense of what is appropriate for the situation and a sense of the unity of the utterance, whether spoken or written. Pupils in the sixth grade may learn to recognize the types of sentences which might constitute oral responses and those which would logically be used in more or less formal writing. Appropriateness has replaced correctness as the criterion to be used.

C. To introduce a lesson on sentences, the teacher might ask, "What is a sentence?" If pupils have an answer and have previously been taught traditionally, they will give a traditional definition. The teacher could then tell the class, "Today we're going to try to discover just what a sentence is and perhaps some reasons why a group of words is or is not a sentence." The following groups of words or similar ones could then be placed on the chalk board:

(1) Gwen ate an apple.
Ate Gwen apple an.

(2) No.
Many times.
A big black bear.

(3) Eating my lunch.
Throwing paper wads.

(4) Roasted marshmallows which.
Who is going to be our new gym teacher.

The following questions might be used to guide the pupils' observations:

a. Are both sets of words in the first group sentences? If not, why not? (The response should be elicited that the second of the two groups in this pair is not a sentence because it doesn't follow the word order of English sentences; hence, it does not "make sense.")

b. Would you ever respond to a question with any of the expressions in (2)? What questions might someone ask you to which you would reply using the group of words in (2)? Would these groups of words convey meaning to the person who asked the questions? Are these groups of words sentences? (yes) Can you think of something necessary for a group of words to have if it is to be called a sentence? (Elicit the response that the group of words must convey meaning.)

c. The same procedure may be followed with groups (3) and (4). The pupils should observe that the groups of words in (3) could constitute oral responses while those in (4) could not. Those in (4) lack unity, and no one would be likely to say them in response to a question unless interrupted.

d. Do people write differently from the way they normally talk? Do you think sentences such as people use in their speech would be acceptable in writing? Would you use sentences such as these in writing a report? Is a question a sentence?

D. The following groups of words, all punctuated as sentences, may be used; or the teacher may compose similar ones. Students should be asked to classify the groups of words into one of three categories: (1) suitable for oral use only or in recording informal conversation; (2) suitable for either oral or formal use; (3) does not constitute a sentence. If they classify the group as being appropriate to oral language only, they should be asked to compose a question to which the group of words would be an appropriate response. Students should be able to observe after this exercise that length is not a factor in determining whether or not a group of words is appropriate in a given category.

1. My blue sweater. (1)
2. Under the bed. (1)
3. I think I'll wear the red one. (2)
4. A steam engine which. (3)
5. Nuclear fuels may provide needed energy. (2)
6. Consult the encyclopedia. (2)
7. Saw a field Richard. (3)
8. From. (1)
9. This mark is a macron. (2)
10. On the blackboard that the. (3)
11. He drew. (2)
12. Who may go with you. (3)
13. Who may go with you? (2)
14. Many brave men. (1)
15. Who died on the field of battle. (3)
16. Won't be there. (1)
17. Ouch! (2)
18. Once in a while. (1)
19. *A Wrinkle in Time.* (1)
20. *A Wrinkle in Time* is the best book I ever read. (2)

Also observe groups of words punctuated as sentences in student themes, literature, and in textbooks.

Extended Activities

I. Some students may enjoy doing research on the history of the Newbery awards, their founder, and what books have received this award. They may present their findings to the class in the form of an oral report.

II. Correlation of art and music sould be especially appropriate following the study of this unit. Classical recordings may be played while the children sketch simple lines or shapes suggested to them by the music.

POETRY:

Henry Van Dyke, "Four Things" Golden Treasury of Poetry
(This simple little poem contains a very extensive moral creed. The students might enjoy "stacking up" the characters in the core text against the criteria set forth in this poem. Such a comparison might even help them understand turning points in the action of the novel, that is, points of moral crisis in the actions of individual characters.)

William Ernest Henley, "Invictus" Golden Treasury of Poetry
(This very famous poem has long been a statement of a dilemma--the incipient pride in an "unconquerable soul," in one who believes that he is master of his own fate, creates a black hell that covers itself, dooms itself. At the same time, the poem expresses an indomitable, invincible individualism that it is difficult not to admire. Both the inordinate pride [with its effect of the prideful separation of the soul from humanity] and the expression of determined individualism are significant in discussions of the "meaning" of A Wrinkle in Time.)

Walt Whitman, "There Was A Child Went Forth"
Golden Treasury of Poetry
(This poem is an admirable apprehension of both the "creation" of an individual human being through the building up of detail in life and the individual magic of the extension of personality and belief through fancy and imagination.)

BIBLIOGRAPHY:

Paul Berna, Continent in the Sky (New York: Abelard-Schuman, 1963).
A boy stows away on the space ship Danae.

Pierre Berton, The Secret World of Og (Boston: Little, Brown, 1962).
A satire which explores sub-verbal communication in the land where the lost things go.

John F. Carson, The Boys Who Vanished (New York: Duell, Sloan and Pierce, 1959).
Two boys shrink to minute size in this science fantasy. Biologic data are based on fact.

Arthur C. Clarke, Dolphin Island (New York: Holt, Rinehart, and Winston, 1963).
A boy in the 21st century helps to investigate dolphin language.

Arthur C. Clarke, Tales of Ten Worlds (New York: Harcourt, Brace, and World, 1962).

Robert A. Heinlein, Have Space Suit-Will Travel (New York: Scribner's, 1958).
This is one of many science fiction books by this author. Boys especially will enjoy these.

Leonard S. Kenworthy, Twelve Citizens of the World (Toronto: Doubleday, 1953).
Portraits of twelve people who have helped make a better world: Gandhi, Schweitzer, Toscanini, Eleanor Roosevelt, and others.

*C. S. Lewis, The Lion, the Witch, and the Wardrobe (New York: Macmillan, 1950).
See fifth grade unit on this book. This is the first book in the Narnia series which are stories of a journey to an imaginary country. Others are Prince Caspian, The Voyage of the Dawn Treader, and The Magicians's Nephew.

*C. S. Lewis, Out of the Silent Planet (New York: Macmillan, 1943).

*George MacDonald, The Light Princess, and Other Tales (New York: Macmillan, 1962).
For younger readers.

*George MacDonald, The Princess and the Goblin (New York: Macmillan, 1951).
For younger readers.

*George MacDonald, The Princess and Curdie (New York: Macmillan, 1954).
Also for younger readers.

May McNeer, Give Me Freedom (Nashville: Abingdon, 1964).
Seven biographies of people whose lives are devoted to freedom--William Penn, Thomas Paine, etc. Illustrated by Lynda Ward.

*Edith Bland, Enchanted Castle (New York: Coward-McCann, 1933).
For younger readers, as are the rest of the Bland books.

*__________, Five Children and It (New York: Coward-McCann, 1949).

*Edith Bland, The Phoenix and the Carpet (New York: Coward-McCann, 1949).

*__________, The Story of the Amulet (New York: Coward-McCann, 1949).

Andre Norton, ed., Space Pioneers (Cleveland: World Pub. Co., 1954).
An anthology.

Andre Norton, Star Born (Cleveland: World, 1957).
Other books by this author include, The Time Traders (1958), and Storm Over Warlock, (1960), among others.

Edward Ormondroyd, Time at the Top, (Berkeley, Calif.: Parnassus Press, 1963).
A young girl travels backward in time.

Julia L. Sauer, Fog Magic (New York: Viking, 1943).
Fantasy in a fishing village in Nova Scotia--for girls.

*H. G. Wells; Seven Science Fiction Novels (New York: Dover, 1950).
For mature readers, these are classics.

*Suggested by Madeleine L'Engle.

Unit 61: Animal Story:

BIG RED

ANIMAL STORY:
BIG RED

CORE TEXT:

Jim Kjelgaard, Big Red (New York: Holiday House, Inc., 1945 [new edition, 1956]).

ALTERNATE TEXT:

Will James, Smoky, the Cow Horse (New York: Charles Scribner's Sons, 1927).

GENERAL INTRODUCTION:

Here is a book about animals, animals presented realistically within a fictional mode. Here is a classic dog story in which a young person and an animal friend struggle together for good and their own happiness. The strong ties between a boy and a dog, unlike any other ties between man and beast, underlie the whole story; and although this devotion of each to the other is presented with warmth and appreciation, the tone of the book is never maudlin and the expression of the devotion never oversteps the possible. The book has a satisfying conclusion to exciting adventures that will fulfill the reader's desire for vicarious adventure. The objectives of this unit on Big Red are (1) to reveal how literature can develop appreciation of relationships between human beings and animals; (2) to present a story in which animals are treated realistically; (3) to further the students' understanding of the specific uses of language; and (4) to enable the students to enjoy vicariously the experiences of the hero.

As a story which treats of animals in realistic fashion, Big Red relates most closely to the other "animal story" units in the elementary program which operate within the same fictional mode. It is also important to contrast this unit with units which deal with animals in contrasting ways, especially those other sixth grade units with animal characters or inanimate objects humanized in speaking roles--Alice's Adventures in Wonderland and The Wind in the Willows in particular. The students will immediately recognize that the conception of animals is quite different in these stories, but that many of the "meanings" of the stories are similar; such comparisons may lead the student to discover more of the methods authors employ to convey meaning through literature. Because of the development of heroic qualities in Danny, the story bears comparison with stories from the series of units on adventure stories.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Although Jim Kjelgaard likes to have his name pronounced in the Danish way (Kel' gard), his boyhood was as American as Tom Sawyer's. A great grandson of the man who brought the family name from Denmark, he was born in New York City in 1910, but grew up on a mountain farm in the famous Black Forest region of Pennsylvania. Here, surrounded by forest-covered mountains cut by game-trails and trout streams, he and his four brothers lived a rugged, outdoor life and grew up wise in the ways of the woods.

Jim's greatest interests have always been the out-of-doors, American history, and animals, and he has written about all three. Forest Patrol describes the adventures of a young forest ranger; Rebel Siege is a tale of frontier life during the Revolution; Big Red is a story of a boy and a champion Irish setter in the wilderness; Buckskin Brigade tells of the frontiersmen who led the way across the continent. The fine detail his books present within robust plot, detail drawn from close personal observation and experience, continues to delight children and adults alike.

Genre

There are in general two "kinds" of animal stories: (1) those in which animals are capable of thought, emotion, the power of speech, and actions which mirror human actions; and (2) those that treat of animals realistically as animals, with strictly animal characteristics. Each of these two general "kinds" of stories, of course, has innumerable gradations of how much an animal is "humanized." Some stories of the first kind, especially folk tales and fables which use talking animals as characters, use the animals only as human beings in disguise, with little or no attempt to assign any real animal characteristics to the characters. Other stories of the first kind treat the animals essentially as animals, but with the power of speech. In general, the more closely the author makes the animals conform to animal behavior, the better the story, although this is not a safe generalization to apply universally. Peter Rabbit is hardly a rabbit at all, he is more like a rather naughty little boy, but it would be difficult to improve on Beatrix Potter's story. On the other hand, stories such as Charlotte's Web (Grade 4) and The Wind in the Willows (Grade 6 unit) derive much of their charm and effectiveness from the fact that the animals behave according to their animal nature, while the authors have skillfully selected animals with dominant characteristics that will reveal the meaning of the stories when applied to human beings.

There are also gradations of the extent to which animals are humanized in the second general type of stories. Some stories of this type assign the animals no human characteristics at all. Others, while not giving the animals the power of speech or making them act like human beings, do assign to the animals humanized thoughts and emotions. Many adult readers object to this procedure because they feel it is not "realistic," but it is natural for children to think of animals as having thoughts and feelings parallel to their own, in similar situations.

Although Big Red contains touches of melodrama, the treatment of animals in the book is almost faultlessly realistic, and the love of the author for animals that shows through the book never appears to be feigned. As is the case in so many animal stories for children, the book is also a story of the maturation, or "growing up," of the hero. Through his experiences with Red, Danny learns of the admirable qualities of human beings--courage, pride, love, kindness, and loyalty. He learns the code of nature in the wilderness, and he learns of the efforts and the sacrifices which that code demands of a man.

Structure

Big Red presents a picture of a boy and his beloved pet that is not part of the world of fantasy at all but rather part of the world of reality. This story is one of a growing group of stories about children and animals that combine the basic plot patterns of the folk tale with the "wish-fulfillment" pattern of the fairy tale, but without magical machinery. In these stories the hero discovers an animal that he would like to have for his very own. He then encounters a series of obstacles to his living happily with this favorite animal, obstacles such as the opposition of adults (usually parents), the tremendously high price of the animal, the difficulty of finding funds or facilities for the care of the animal, or natural disasters or enemies (in this story these are many: Old Majesty the bear, blizzards, even a possessive, beautiful woman who poses a momentary threat). The boy and the animal overcome the obstacles, and in so doing accomplish two things necessary to the happy conclusion: (1) the boy's actions prove that he has "grown up" enough to make the sacrifices and accept the responsibility necessary to enable him to deserve the trust of keeping the animal; and (2) the animal's actions, usually some feat of heroism or intelligence, prove the animal's worth.

The students might like to conduct an investigation into the parallel development of Danny and Red in this story: they both have to encounter a great many obstacles and conquer them to learn exactly what their roles in society should be. Just as the end result of this book (the learning of a "role" and the development of the qualities necessary to fulfill that role) is similar to the thematic conclusion of most adventure stories (from Little Tim and the Brave Sea Captain to the Odyssey), so the structural patterns of the book are similar to those in the adventure stories. Danny and Red leave the security of their home and have to encounter "monsters" that await them in the mysterious world of the wilderness or in the equally mysterious world of adult experience. In a series of incidents contained in the episodic plot, Danny and Red conquer all the obstacles and establish a happier, more secure home with a future shining very bright ahead of them.

Character

All of the characters in the book are "stock" characters: Danny, the noble young lad with all the qualities it takes to be "good," virtuous, successful, worthy of trust, etc.; his father, the typical misunderstanding parent, exceedingly kind and loving but set in his ways in conflict with the wishes of his son; Mr. Haggin, the unbelievably wealthy, self-made man, who looks wistfully back at the good old days when he was a poor, innocent lad himself; the "lawman," John Bailey the Wintapi warden, who "knows his man" and does not mistake quality; even a villain, Robert Fraley, a mild sort of villain, but a villain nevertheless because he misunderstands and mistreats animals. The animals too have the "personalities" that one would expect; Red, Sheilah, Old Mike, Old Majesty, even Asa the loyal mule, all have exactly the qualities of the stereotypes they represent. But, in spite of the "stock" qualities of the characters, Kjelgaard succeeds in involving the reader emotionally with the characters; and in using such stock characters he makes no mistake about directing the reader's attention to those qualities in men and animals that are admirable and those which are to be despised.

Style

The style of the book is characterized by the excellent close-range description that the author employs. Quite obviously, he knows his subjects and his settings well; every page is full of images, smells, feelings, that appeal directly to the senses and describe with extremely specific clarity: note for example Red's "bristling hackles and snarling fangs," the smells of the food cooked in Danny's neat kitchen, the rustling of fallen leaves in the breeze, the crunching of crisp leaves underfoot in beech woods. One does not have to look far on any page to discover similarly explicit descriptions.

The dialect that Danny and his father employ contributes a great deal to the charm and appeal of the book: the characters' speech adds flesh to the basic outlines of the stock characters throughout the book. The students might enjoy comparing the dialect here with the dialect they find in other stories. The characters say things like "You're funnin' with me," "on account of" for "because," "a man as has laid under a snowdrift" for "a man who has lain . . . ," etc. The effect is to convince the reader not of Danny's or his father's ignorance, but rather of their warmth and honesty.

SUGGESTED PROCEDURES:

Literature Presentation

I. The students should be informed that Big Red is a story about the relationship between a boy and the dog that he loves. They might prepare for "watching for things" in the story by discussing other animal stories that they know, especially stories that treat animals in different ways: "talking animal" stories like most fables, the Just So Stories, the "Three Little Pigs," Winnie-the-Pooh, etc.; "fanciful" animal stories about animals that are really "animals" rather than human beings in disguise but talking animals all the same, like Charlotte's Web, Millions of Cats, etc.; "realistic" animal stories in which the animals do not talk (although they may be assigned human emotions occasionally) like the Blaze stories, Island of the Blue Dolphins, The Blind Colt, Brighty of the Grand Canyon, King of the Wind, etc.

A brief discussion about this matter may make the students more aware of the "fictional mode" of Big Red and prepare them for a more thorough understanding of the book.

II. The reading time for each chapter is approximately thirty minutes, so that the teacher will probably plan to read at most no more than two chapters at a time, and usually one, depending upon individual scheduling problems. The presentation should be oral, either read by the teacher or by students who have prepared for the reading--because of the dialect that makes up most of the dialogue, the teacher will probably do most, if not all, of the reading.

III. Discussion questions and vocabulary lists are presented here for each chapter of Big Red. Most of the vocabulary problems should be handled in context; they will be of little use if they are studied in isolated lists. During the reading of the story, however, the vocabulary items should be treated only inasmuch as they are necessary to provide understanding. The students will be primarily interested in the exciting development of the plot. Very brief discussion periods should probably follow each reading session; most students will be upset if too much reading time is "stolen" for discussion.

A. Chapter 1

regal - p. 11
skulked - p. 8
stalked - p. 8

cope - p. 13
grotesquely - p. 8
suppressed - p. 21

1. Have we met any character or characters in this chapter whom we might call monsters or villains?
2. What is your impression of Mr. Haggin?
3. Are we told exactly where this story takes place? We call the area where a story takes place its "locale." Would you like to guess what the locale of the story is?
4. What is meant by the "plot" in a story? Are we able to see the beginning of the plot in this story?

B. Chapter 2

shaft - p. 31
streaming - p. 31
varmint - p. 34
ruse - p. 36

strategy - p. 36
retreated - p. 43
inspecting - p. 43

1. Have you changed your ideas about Ross Pickett since your first impression? If you had to put his feeling for his son Danny into one would, could you do it?
2. What do the four hounds, especially Old Mike, think of Red?
3. Reread the passage beginning "Something was wrong on the wooden bench . . . ." to see if the significance of the wind was understood.
4. Do you think the chauffeur and Bob Fraley are good friends? Why don't you think so?
5. What sort of person is the butler? Why did it say he spoke "primly"?
6. At Mr. Haggin's townhouse, Danny enjoyed watching the cold water run out of the faucet. Why?

C. Chapter 3

occasionally - p. 49
interference - p. 53

gravely - p. 55

It seems a shame to follow such a climactic chapter with a question period. Some original composition might be profitable at this time.

D. Chapter 4

raucous - p. 77
sedately - p. 72
wistfully - p. 71

1. Do we have another clue as to the locale of the story? (In the story we are told that the Wintapi is 300 miles from New York City. It should probably be brought out here that Jim Kjelgaard grew up in the Appalachian Plateau region of north central Pennsylvania. It is likely that the story takes place there or near there.)
2. Discuss the disagreement between Danny and his father about how Red should hunt. Ask if they think Danny and his father often disagree.

E. Chapter 5

acquisitiveness - p. 99
pungent - p. 84

1. Can you think of a new application for the word pungent?
2. In regard to the problem of Danny's giving up Red, do you think the author's solution to the problem was a clever one? Can you put yourself in the author's place and think of a better one?

F. Chapter 6

requisite - p. 107
sluggish - p. 112
flanked - p. 112
straggling - p. 112
desolate - p. 112

1. What made Red stay when Danny was insisting that he go home?
2. Jim Kjelgaard has entitled this chapter "Leaves Rustle." Do you think this is an appropriate title? Why?

G. Chapter 7

swathed - p. 131
bounty - p. 132
mutely - p. 149

1. Has Red really proved himself to Danny's father? Do you think they will disagree again as to whether Red should be a varmint dog or a bird dog?
2. What did Ross Pickett do to indicate that he had forgiven Red and Danny?
3. Why was the big cat's pelt worthless?

H. Chapter 8

reluctant - p. 160
delighted - p. 162
anticipation - p. 162
averted - p. 163

1. After rounding up the cattle, Danny hurried home, worrying about his father. Why did his seeing smoke curling from the chimney reassure him?
2. Danny calls Red an "old lap dog." What does he mean?
3. Why did Danny wear a red jacket and pin a red cloth to his hat?
4. What was Danny's unusual method of determining the direction of the wind?
5. With Red's help, Danny did a fine piece of detective word in catching the convict. Could you explain how this happened? The title of the chapter is a good clue.

I. Chapter 9

abated - p. 190
indispensable - p. 193

1. In this chapter we are told how old Danny is. How old is he?
2. What was the meaning of the three blazes in the trunk of the jack pine and other trees?
3. Discuss the various occasions on which Red has proved himself to be a fine dog.

J. Chapter 10

blissfully - p. 204
sarcasm - p. 204
unconscious - p. 204
confidently - p. 208

1. Explain Ross' expression, "Any time you cheat Mac, you'll see pink owls flyin' round in the day-time."
2. Discuss Ross' remark about building a steam-heated house for Sheilah, and about Danny's having over five hours for a four mile trip.
3. What time of year has been reached in the story?

K. Chapter 11

relentless - p. 218
savage - p. 218
unforgiving - p. 218
colossal - p. 219
ineffective - p. 219
puny - p. 219

1. What was Old Majesty's first thought when he came out of hibernation? (food)
2. Discuss how the viewpoint of the author changed in this chapter. (Previously he has attempted to put the reader in Danny's place, while for a time in this chapter the reader identifies with Old Majesty.)

Composition Activities

I. Original animal stories should be forthcoming all during the reading of this book. Beginning sentences which might be suggested:

> I had a dog once . . . .
> The most beautiful dog is a . . . .
> The funniest thing happened at a dog show . . . .
> I was walking along the road all alone when suddenly a big bear . . . .

II. In Chapter 5, Danny is faced with the prospect of giving up Red. Break off reading at the point where, "With Red beside him, Danny turned miserably away." Using this as an introductory sentence, ask the children to write what they think happens next or what they would like to have happen. The next day, have small groups read and select the solution they like best to be read to the class. Encourage those who will be reading their compositions to practice them at home. They might enjoy taping the stories.

III. In Chapter 11, there is a brief but fine description of the change in the surroundings that occurred with the coming of spring. Use this as a springboard for writing descriptive passages about a change in season. In order to gather words and phrases for this composition, ask the class to go to the window and, without talking, take note of different things which would be apparent at another season.

Language Explorations

I. Syntax

Some fun with sentences, which might be entitled, "Just Want to Get the Facts," could be had by choosing sentences from Big Red and discussing how they could have been written as "plain fact" sentences. For example, instead of

> "But the forest had swallowed both bear and dog," the author could have written: "The dog and the bear went into the forest."

Again, try constructing a "facts only" sentence from Danny's stealthy approach to Old Majesty and Red at the climax of Chapter 1. Other good examples for rewriting occur in the author's description of the movements of animals; the boys might like to tackle the sentence on the last page of Chapter 2 as Danny chews his way through a big dinner.

This procedure could then be reversed so that the groups would try making descriptive sentences beginning with simple statements of fact. Use such examples as:

> The dog ran fast.
> The tree was tall.
> Danny walked down the road.
> (This last example might become: Danny walked swiftly down the dirt track, his hells raising smoky puffs of dust behind him.)

II. Dictionary

The class might enjoy really "going to the dogs," studying different uses for the word "dog." Use the dictionary and such resource books as Dictionary of Word and Phrase Origins, by William and Mary Morris; Horse-Feathers, by Charles Earle Funk; or Word Origins, by Wilfred Funk. Be sure to allow the children to do much of the discovering for themselves. Look for such words and phrases as:

- dog-face
- dog Latin
- a dog's life
- a dog's age
- dog in the manger
- every dog has his day
- let sleeping dogs lie
- teach an old dog new tricks
- dog days
- dogtrot
- dogwatch
- Dog Star
- dog-tired
- in the dog house
- dog-eared
- doggone
- firedog
- watchdog

III. History of Language

In Funk's Word Origins, there is a fine discussion of the derivation of the names of different breeds of dogs. For example, he tells us that the setter "was once trained to crouch down or 'set' when game was scented, so his nickname is obvious." Other examples:

How the word "animal" came from the Latin "anima,"
"terrier" from the Latin "terra,"
"poodle" from the German "Pudel,"

"kennel" from the Latin "canis,"
"mastiff" from the Old French "mestif"
(meaning "mongrel").

IV. Diction

The author has given us several effective similes, for example:

"The sun . . . like a burning balloon in the sky."
" '[Heatherbloom] . . . moves like a flame.' "

Discuss similes if the class is not already familiar with this figure of speech; then give them an opportunity to write their own. They might begin with simple one or two word completions, such as

red as a __________,
swift as a __________,
sly as a __________, and so forth.

If successful, they may move on to completion of such sentences as:

The clouds moved like __________.
My new dress is red as a __________.
The trail left by the jet looked like __________.
His old hat looked like _________.
The smoldering charcoal looked like __________.

The book has numerous fine metaphors and the teacher may be encouraged to work with these now or at a later time.

V. Dialect

The conversations between Danny and his father are excellent examples of the regional dialect of northern Pennsylvania, where the author grew up. In Big Red, the word "flapjack" is used. Ask what word we use in this part of the country. Perhaps some of the class members have lived in other regions of the United States or in foreign countries, and will be familiar with other words for flapjack. (Examples: Pancake, flitters, fritters, hot-cakes, slapjacks, batter cakes, and flannel cakes.) Discuss the speech differences in many examples taken from the core text and try to make substitutions in the local dialect.

Extended Activities

I. Much of the charm of this book is in Bob Kuhn's illustrations. Use an overhead projector to share these with the children. This could lead to black and white sketches using charcoal or black crayon on white paper. A gifted child might experiment with white crayon or chalk on black sandpaper. These sketches could be effectively mounted for a bulletin board. Matting and captions could be black or burnt orange as suggested by the color of the dog, Big Red. Subjects for sketches:

Facing a Bear
A Walk Along Stoney-Lonesome
A Shanty in the Woods
The Dog Show
Red and Sheilah
Red Points a Covey of Partridge

II. In order to understand how large Old Majesty really is, allow the class to guess how many of the class members it would take to equal Old Majesty's weight. Then, as different class members come to the front of the room and stand together, record and add their weights until they total 650 pounds.

III. Obtain a dog show program from a local dog enthusiast or dog club. The group will be interested to see the different breeds of dogs entered, classifications of entries and, of course, the unusual names of individual dogs. Magazine such as Dog World have pictures and names of fine dogs.

IV. Some research topics which suggest themselves:

Champion Dogs (their cost, their training, etc.)
Kinds of Dogs
Training a Pet
How Big is a Big Bear?

POETRY:

AT THE DOG SHOW
by
Christopher Morley

Long and gray and gaunt he lies,
A Lincoln among dogs, his eyes,
Deep and clear of sight, appraise
The meaningless and shuffling ways
Of human folk that stop to stare.
One witless woman, seeing there
How tired, how contemptuous
He is of all the smell and fuss,
Asks him, "Poor fellow, are you sick?"

Yea, sick and weary to the quick
Of heat and noise from dawn to dark.
He will not even stoop to bark
His protest, like the lesser bred.
Would he might know, one gazer read
The wistful longing in his face,
The thirst for wind and open space
And stretch of limbs to him begrudged.

There came a little, dapper, fat
And bustling man, with cane and spat
And pearl-gray vest and derby hat--
Such were the judger and the judged!

-- "At the Dog Show" is from POEMS by Christopher Morley. Copyright 1917, 1945 by Christopher Morley. Published by J. B. Lippincott Company.

(This poem should be useful for a number of reasons. First, in connection with the dog show that Danny attends, the students can see reflected Anny's attitude toward the differences between "show dogs" and "show people" and "working dogs" and "working people." Second, the attitude of the "dog" in this poem appears to be the same general attitude toward the "nobility" of superior animals in contrast to the frivolity of officious, ridiculous people that informs so many "animal stories," including Big Red. Therein lies the "moral" of most animal stories, actually written to comment on the human condition rather than the "animal condition.")

Ogden Nash, "An Introduction to Dogs" Golden Treasury of Poetry
(Poems by this master of modern humor, with their characteristic strained rhymes, are always fun for students. This poem, written in simple quatrains in keeping with the light treatment of the subject, would be excellent for student imitation.)

Louis Untermeyer, "Dog at Night" Golden Treasury of Poetry
(This poem is most notable for its remarkable detail in depicting the gradual awakening of a dog at night.)

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Unit 62: Adventure Story:

THE ADVENTURES OF TOM SAWYER

ADVENTURE STORY:
THE ADVENTURES OF TOM SAWYER

CORE TEXT:

Samuel L. Clemens, The Adventures of Tom Sawyer (New York: The Heritage Press, 1936).

ALTERNATE TEXT:

Robert Louis Stevenson, Treasure Island (New York: The Macmillan Company, first published 1883).

GENERAL INTRODUCTION:

Until Mark Twain (Samuel L. Clemens) published Tom Sawyer in 1876, stories for children dealt idealistically with eminently respectable characters. In this book Huck and his disreputable father were probably the child's first literary encounter with real people who were not considered respectable but were likable anyway.

Tom Sawyer, the story of a young midwestern American boy of the late nineteenth century, satisfies the requirements of an adventure story. There may be those who hold that a boy more refined than Tom should be held up to the children. If some of the things Tom does seem reckless, it must be remembered that he is a boy who lived in a different period of time--while modern children may well have dreamed about doing some of the things Tom does, because of different times and circumstances they will never be able to do so. The child who reads this book doesn't have to turn to comics, television, or movies for thrills--Tom will provide him with plenty. The plot is filled with suspense, action, and conflict; but it is not lurid sensationalism. Most important of all, along with the excitement and humor, there is a steady emergence of the boy's code: he keeps his word to a friend; he sees things through to the end; in real peril, he protects a weaker person; he uses his head, keeps cool, and keeps trying. For these reasons, Tom Sawyer should be a part of every child's literary environment.

The objectives of this unit are (1) to emphasize for the students the basic form of the novel; (2) to bring together in this one book many of the threads from previous units, which in turn lead directly to the later units; (3) to present one of the first juvenile novels which was in any way concerned with realism; (4) to emphasize the distinctions between realism and fantasy; (5) to give the students a reading of one of the most famous works of American literature.

This unit on Tom Sawyer relates to many of the other units in the curriculum. It introduces the student to some basic vocabulary essential to the analysis of a novel; hence, the unit is a kind of cornerstone for all later units in which novels appear. The unit deals with one of the most accessible of novels by a mature American novelist, Mark Twain. Insofar as Tom Sawyer deals with rogues, it is a preparation for the Grade 8 unit on the "Journey Novel." Insofar as it is satiric, it prepares students for the ninth grade satire unit, in which the novel's companion-piece, Huckleberry Finn, is recommended for study. Tom Sawyer is rather obviously related to the adventure stories which are taught in the earlier grades (see "adventure story" units for each of the first five grades). Finally, since Twain is a master of Southern and Midland dialects, particularly those which characterize certain racial and social groups which cluster about the Lower Mississippi basin, the unit should permit the teacher to make some useful observations about regional and social dialects, a study which will be pursued in the ninth grade.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

"Mark Twain" was the pen name of Samuel Langhorne Clemens, who was born in 1835 and grew up in Hannibal, Missouri, a town on the Mississippi River. He portrayed much of the scenery and atmosphere of his boyhood in Tom Sawyer and Huckleberry Finn. Twain wrote The Prince and the Pauper, Roughing It, A Connecticut Yankee in King Arthur's Court, and many other books, mostly for adults. He became America's leading humorist. He was an expert at poking fun at human shortcomings and this he did by exaggeration. Twain's mood frequently alternated between playfulness and anger. In his writings are represented some of the problems of his generation.

Genre

Since Tom Sawyer is a high point in the introduction to the novel, the genre of both the adventure story and the novel will be considered briefly. The elements of the novel will be surveyed generally (plot, character, setting), but a more particular discussion will appear in the later sections.

1. The Adventure Story is a loosely-defined genre. It is a narrative whose plot includes suspense, action, and conflict. It may be fanciful or realistic. Realistic stories are always plausible or possible, even though at times the adventures of the hero may seem improbable. On the whole, a realistic story may be defined as a tale that is convincingly true to life; that is, the places,

people, actions and motives seem both possible and plausible.

2. The Novel is an extended prose fiction, usually covering a wide range of characters and experiences (thus differing from a short story, which is generally concerned with only one incident and a few characters). Although there are many different types of novels, depending upon the development of the story, in each of them can be found plot, characters, setting and theme.

   a. The setting of a novel is the locale and period in which the action takes place. It includes landscape, dialect, and customs. In most novels the setting is important because it sets the mood for the story, and in some cases it contributes to the development of the characters.

   b. The plot is the system of action represented in the novel. In addition to being plausible, the plot should be well-constructed. Since youngsters crave action and suspense in their stories, novels for young people should develop through action and incident, rather than through detailed descriptions or character introspection. There are many types of plot forms--tragic, comic, allegorical, didactic--but it isn't necessary to introduce these to the students now, as they will become familiar with them later.

   c. The characters are the people, endowed with specific morals and dispositions, who carry on the action. The thoughts, actions and interactions of the characters create the artificial pattern of the plot, so characters are all-important. A character must be motivated to do the things he does. He may remain the same in the course of th novel or he may change, but he must act in a way that n accord with his temperament. A character must also be convincing and lifelike. Sometimes the terms flat and round characters are used, a flat character being one that is presented only in outline without much individualizing detail, a round character being a complex and fully realized individual.

   d. The theme is the underlying idea of the story: the author's purpose in writing. The theme should be a natural part of the story, without moralizing, and should be a principle worth imparting to young people. It must be a truth that is derived from the total impact of the story and not just singled out from isolated incidents.

Structure

The narrative pattern in Tom Sawyer is dramatic. The boys go to the cemetery one evening and witness a murder. They play hookey from school, and the whole town thinks they are drowned. They decide to look for a treasure and find the murderer has already found it. Tom and Becky get lost in a cave, only to discover that the murderer is hiding in it. The rescue takes place, the murderer dies, and the treasure is found.

Such an abbreviated plot summary makes the book seem much simpler than it is. Only when the aspects of style, character, and motif are considered does the book return to its rightful proportions. Some of the motifs prevalent in the story are listed below. (It should be noted that the motifs heretofore prevalent in children's literature [journey from home to isolation, confrontation with the monster, creation of the secure home] undergo a considerable shift with Tom Sawyer to motifs more prevalent in adult literature).

1. The friendship motif, so necessary for security
    a. Tom Sawyer, Huckleberry Finn, and Joe Harper
    b. Tom Sawyer and Becky Thatcher

2. The superstition motif, which contributes to the mood
    a. Curing of warts with spunk-water
    b. Burying of marble with incantation to gather all lost marbles
    c. Floating loaves of bread to locate a drowned person
    d. Wearing rattlesnake rattles around leg as a protection against cramps
    e. Spirits whispering in the leaves
    f. Ghosts lurking in the haunted house
    g. Friday as an unlucky day
    h. Witches interfering in the search for the treasure

3. The Gothic motif, elements of horror contained in the story
    a. A grave robbery
    b. A murder in the cemetery
    c. A disappearance in a cave

4. The conflict motif, necessary for action
    a. Tom's conflict with Aunt Polly
    b. Tom's conflict with Sid
    c. Tom's conflict with Becky Thatcher
    d. Tom's conflict with Injun Joe

Theme

While to children Tom Sawyer seems to be the story of a boy in high spirits, it does contain the deeper meaning of a personal conscience set against a milieu characterized by glaring insincerity.

Character

The characterization in this story shows the author's profound understanding of human nature. Tom (apparently an orphan, though we are never told for sure) lives with his Aunt Polly and half-brother Sid. The interrelationship of these three people's sharing the same household gives us many insights into Tom's character. Because Aunt Polly is rather a weak character, one that Tom loves but does not fear, Tom tends to be quite aggressive. Tom understands her perfectly. He knows that she is both soft-hearted and easily deceived, and he takes advantage of his knowledge. That he does love her is proved by the fact that when he runs away from home he returns in the middle of the night to deliver a note to her with the message that they are just playing pirates; however, when he hears of the upcoming funeral, his desire for attention supersedes his love of Aunt Polly, and he slips away without leaving his note.

But Tom doesn't waste any love on Sid. This quiet boy who always does what he is supposed to and seldom gets into trouble puts Tom in a very bad light, as Tom is well aware. Besides, Sid feels it is his duty to report Tom's wrongdoings, and Tom resents this. On the rare occasions that Sid does get into mischief, like the time he accidentally breaks the sugar bowl, Tom rejoices at Sid's misfortune. Sid is a symbol of all the things Tom rebels against.

Just as Sid seems to bring out the worst in Tom, Becky Thatcher seems to bring out the best in him. He volunteers to take the punishment for the torn book so that Becky will not be humiliated in front of her classmates. Near the end of the book, when they are lost in the cave, he shows his maturity in the way in which he holds down his emotions and inspires confidence. But before Tom reaches this degree of maturity, he acts like a typical adolescent. He tries to make Becky jealous by paying attention to Amy Lawrence and by showing off, and Becky reciprocates by becoming attentive to Alfred Temple; both make themselves perfectly miserable. Thus their world is awry and their spirits depressed until Tom's nobler self is asserted in the torn-book incident and everything becomes bright again.

Huckleberry Finn is but a minor charcter in this book, and while the people of the town openly frown upon this young vagabond whose father has been the town drunkard, secretly they sympathize with Huck as he smokes, loafs, and avoids school. Tom admires Huck, who has the courage to rebel against conventional standards. In the end, Huck saves the life of Widow Douglas, and to reward him she offers to give him a home and treat him like a son, but Huck has enjoyed his carefree life too long to be tied down to "artificial living."

While Tom is in conflict with Aunt Polly and Sid, he is in conflict with Injun Joe on an entirely different level. Injun Joe, a murderer and a perjurer, is almost the personification of evil. He has a grievance against Tom because the boy has testified in court against him. The fact that Injun Joe has escaped from the law and is at large is a great source of worry to Tom. Not only does he intrude in Tom's dreams, but also in reality he has the uncanny faculty of appearing on the scene when Tom is away from the protection of his home, such as in the haunted house and the cave. Much as Tom fears Injun Joe, he nevertheless shows that he hates the sin and not the sinner when he expresses alarm that Injun Joe may be trapped in the cave.

Mark Twain has made Tom Sawyer a three-dimensional character, a real boy, one who is mischievous but never dull, one who loves a fight but never holds a grudge, one who becomes depressed but is soon cheerful again.

Style

The style of Tom Sawyer may be considered generally in terms of the selection and arrangement of incident and in more particular terms by the selection and arrangement of words and phrases. Generally, then, a series of terrifying incidents--being in the graveyard in the middle of the night and witnessing a grave robbery, a fight, and a murder; being on Jackson's island during a storm of blinding flashes of lightning, deafening thunder, and drenching rain; being in a haunted house with its cobwebs and ruinous staircase; being lost in a dark cave without light or food--all contribute to the terrifying mood which is prevalent in a good share of the book. Since suspense of this intensity could not be maintained continuously, it is temporarily lifted by humorous passages, such as Tom's whitewashing the fence, the boys' playing pirate and attending their own funeral, and Tom's being called on to recite at Sunday school.

More particularly, with the focus on the smaller structures--the words, phrases, sentences, and paragraphs--we could say that Mark Twain does not indulge in long descriptive passages, but he does specialize in the sensory perception of sound and touch. Such sentences as "A deep peal of thunder went rolling and tumbling down the heavens and lost itself in sullen rumblings in the distance," and "There was a brooding oppressiveness in the air that seemed to bode something," and such phrases as "the lugubrious howl of a far-off dog" and the "ghastly ticking of the night-watch" are fairly common. Images that appeal to sight are prominent in the description of Jackson Island, Chapter XIV: "Beaded dewdrops stood upon the leaves and grasses. A white layer of ashes covered the fire and a thick blue breath of smoke rose straight into the air."

SUGGESTED PROCEDURES:

Literature Presentation

I. The name "Tom Sawyer" is almost synonymous with "boyhood" in American culture. Consequently, the book will need no particular introduction to students. Most of the students have probably been looking forward to the reading of the book for some time.

II. It is preferable that the book be read aloud in its entirety by the teacher, with reading sessions varying in length according to individual circumstances.

For teachers who may prefer to do group work, the story is now available in paperback. Considerable time may have to be devoted to word study, but this should not be overdone.

III. In discussing the characteristics of the novel and later in talking about dialect, the teacher should try to use the inductive method, so that the students may discover this information. This can be done by asking leading questions skillfully. Do not point out the motifs in the story, but ask the students, for example, if there were any times during the story that they were afraid. After the children have volunteered this information and they have already come to the realization that the story contains gruesome details, you might ask what they are called, and if the children have never heard of the term "Gothic" you may make the observation that horror elements are sometimes called by that name.

The following questions are suggested for selective use by the teacher:

A. Chapters I - IV

1. What is the setting of the novel?
2. Why did Tom dislike Sid? What was the relationship between them?
3. How did Tom show that he had no fear of his aunt?
4. How did Aunt Polly try to get Tom to admit he had played hookey? What evidence was uncovered? Who suggested it?

5. Describe Tom's encounter with the new boy. Why did Tom take a disliking to him? Why are such hasty judgments dangerous?
6. What Saturday morning task was Tom given?
7. Who did Tom get to help him? How?
8. What possessions did Tom acquire?
9. What important rule of psychology did Tom use?
10. Was Aunt Polly surprised at the speed with which Tom worked? How did she reward him?
11. Describe the new girl that Tom discovered. How did he try to get her attention?
12. Why did Tom rejoice when Sid broke the sugar bowl? Who got punished?
13. How did Tom's clothes become drenched?
14. What was Tom supposed to learn for Sunday school?
15. How did a pupil merit one of the prized Bibles?
16. How did Tom acquire so many tickets?
17. How was Tom disgraced?

B. Chapters V - IX

1. For what intentions did the minister pray?
2. How did Tom's beetle cause great distractions in church?
3. What idea did Tom try in order to stay home from school? Did he succeed?
4. With what boy was Tom Sawyer forbidden to play? Why?
5. What did Huck Finn suggest for the cure of warts? Why is this a superstition?
6. Why was Tom late for school? What was his punishment? Why did Tom like the idea?
7. What gift did Tom give Becky?
8. Why did Becky become jealous?
9. Why was Tom so disappointed to find the marble he buried still there by itself?
10. What game did Tom and Joe play?

C. Chapters X - XII

1. Who signaled for Tom at eleven o'clock that night? What was the signal?
2. Where did they go? Was anyone else there?
3. What crime did the boys witness? What did the boys do?
4. How did the boys solemnize their pact not to tell anyone? Why were they afraid to tell?
5. How did Tom recover his brass andiron knob? Was he happy about it?
6. Why was Muff Potter suspected of the murder?

7. Why were Tom and Huck dumbfounded at Injun Joe's story?
8. Why did Tom take little gifts to Muff Potter?
9. What signs of illness did Tom manifest? Do you think he was really sick?
10. What did Tom do with the medicine his aunt gave him?
11. Why did Tom start arriving early at school?

D. Chapters XIII - XVI

1. Why did Tom decide to run away from home? Who joined him? Where did they go?
2. Where was Jackson Island located? How did they get there? What did they take with them?
3. What did the boys do to amuse themselves on the island?
4. What made the boys realize that the townspeople were worried about them?
5. Did any of the boys become homesick? How do you know?
6. How did Tom manage to return home? What did he find there? Why did Tom decide not to stay?
7. Why did Tom wait to tell the boys about the funeral plans?
8. Describe the storm.

E. Chapters XVII - XX

1. Who were the chief mourners at the funeral?
2. What did the clergyman say about the "deceased"?
3. Who appeared in the gallery?
4. What did Tom lead his aunt to believe he had dreamed?
5. How was Tom treated when he went to school?
6. Why did he renew his interest in Amy Lawrence?
7. Why did he suddenly not enjoy Amy's companionship?
8. Why did Becky hurt Alfred Temple's feelings?
9. How did Aunt Polly learn about Tom's return home the night he was missing?
10. Did she believe him when he told her that he had written a note?
11. What were her feelings when she found the piece of bark with Tom's writing on it?
12. Becky came into a serious temptation in looking at the book. How did Tom show real nobility? How was he rewarded?

F. Chapters XXI - XXV

1. How did Tom's teacher fit the category of the "severe School-master"?

2. How did "Examination Day" differ from our present-day school programs?
3. Is it true that "to promise not to do a thing is the surest way to make a body want to go and do that very thing"?
4. What disease did Tom contract during vacation? How many weeks was he ill? What happened to his friends while he was confined to his home?
5. Describe the murder trial. What happened when Tom took the witness stand? What did Injun Joe do?
6. Why were Tom's nights filled with horror?
7. Where did Huck and Tom decide to go on their treasure hunt? Do you think it was wise for them to go so far away from home?

G. Chapters XXVI - XXIX

1. Why did Tom think it was dangerous to go on a Friday?
2. Describe the abandoned house.
3. Who entered the house? What did they have?
4. Why were the boys frightened when Injun Joe talked of revenge?
5. What made Injun Joe suspicious that someone was around? What happened when he tried to mount the stairs?
6. Chapter XXVII says that Tom did not care to have Huck's company in public places. Why not?
7. Why were the boys interested in solving the mystery of No. 2?
8. What did Tom find in the room in the tavern?
9. Where did the young people go on their outing?
10. Did Huck go on the outing? What did he do? How did Huck prove himself to be a hero?

H. Chapters XXX - XXXV

1. What villainy did Injun Joe plan? How were his plans thwarted?
2. When was the discovery made that Tom and Becky were missing? Why wasn't this discovered earlier?
3. For how many days did the search continue?
4. When did Tom and Becky first become conscious of the fact the other children were no longer in the cave?
5. Describe their search for an exit.
6. Who else was in the cave?
7. How were Tom and Becky saved?
8. Why did Tom turn pale at hearing the cave entrance had been barred?
9. Where did Huck and Tom go to search for the treasure? Were they successful?

10. What was the treasure worth?
11. Why did Huck find life with the Widow Douglas unbearable?

General Discussion:

1. What changes occurred in Tom in the course of the story? On what occasions did he show that he had matured?
2. What incidents in the story did you think were funny?
3. How does the humor in Homer Price compare with the humor in Tom Sawyer?
4. What scenes in the story frightened you? Why?
5. In what ways are the characters of Tom and Huck alike and in which ways do they differ?
6. Who are the good people in the novel? Why? The villains? Why? Do you think people are either all good or all bad?
7. How does the dialogue help you to know more about the characters?
8. What are the main themes in the novel?
9. The superstition motif is prevalent throughout the book. List the superstitions you remember.

Composition Activities

Many of the questions from both the chapter-by-chapter discussion and the general discussion are possible composition topics, both written and oral. The two topics below relate to the experience of the student and not just to the novel.

A. Friends help us to enrich our lives. Write a paragraph on friendship, telling how a person can make friends, keep friends, and be a good friend.

B. In the story Tom has many exciting adventures. Your adventures would be different from Tom's because you live in a different generation. Write a paragraph on some real or imaginary adventure, using the title, "A Narrow Escape."

Language Explorations

I. Phonology

Stress indicates relative loudness of sound. Have the students mark primary (/) stress on the following words. All words are taken from the core text. (This might also serve as a word study for vocabulary, although a vocabulary list could be much more extensive.)

diplomacy
forestalled
furtive
tedious
pathos
compensations
diminish
exploits
plausible
chasms

comprehended
unalloyed
derision
grotesque
traversing
effeminate
aggravated
turmoil
incantation
ostentatiously

II. Syntax

Rewrite these sentences in as many different ways as you can without changing the meaning:

1. The whole village was suddenly electrified with the ghastly news.
2. Three days and nights of toil and hunger in the cave were not to be shaken off at once, as Tom and Becky soon discovered.
3. Nudges and winks and whispers traversed the room, but Tom sat still, with his arms upon the long, low desk before him, and seemed to study his book.

III. Diction (Dialect)

Because Mark Twain was gifted in writing dialect, Tom Sawyer offers an opportunity to discuss differences in speech patterns. Even though English is the generally spoken language in the United States, England, and many other countries, the language does not always sound the same. Even in this country there are three different major speech dialects: northeastern, midwestern, and southern. Regional differences are found in the vocabulary as well as in the pronunciation. Dialect is not necessarily a substandard use of the language, although in some cases it may be. By the use of the inductive method, ask the children questions that will lead to an understanding of these principles. Some suggested questions:

1. Do people all over the world speak the same language?
2. Do all the people in this country speak the same language?
3. Do all the people in this country who speak English speak it in the same way?
4. Why does it sound different? (Perhaps some of the children will suggest change of pitch, accent, omission or addition of letters or sounds, tempo, substitution of sounds or letters, etc.)

5. Can you think of any public figures or television stars who speak with a dialect different than yours? (Robert Kennedy, Andy Griffith, Molly Berg, Rochester, etc.)
6. Is your family influenced by a foreign language which is part of the family heritage?

The following excerpt from Tom Sawyer (Chapter XXVII, p. 219) is illustrative of how the author helps dialect develop characterization:

> "Lordy, I don't want to foller him by myself!"
> "Why, it'll be night, sure. He mightn't ever see you--and if he did, maybe he'd never think anything."
> "Well, if it's pretty dark I reckon I'll track him. I dono--I dono. I'll try."
> "You bet I'll follow him, if it's dark, Huck. Why, he might 'a' found out he couldn't get his revenge, and be going right after that money."
> "It's so, Tom, it's so. I'll foller him; I will, by jingoes!"
> "Now you're talking! Don't you ever weaken, Huck, and I won't."

The students may want to practice reading dialect passages aloud. Have them observe where the passage from Tom Sawyer suggests that regional phonemic (sound) patterns are used by the speakers and where a regional vocabulary is used.

Extended Activities

I. A picture-story poster, "Mark Twain's Hannibal, Missouri" is available from Scott, Foresman and Company, and is suitable for the bulletin board.

II. Discuss how the colored illustrations by Norman Rockwell, well-known American artist, capture the spirit of Twain.

III. Dramatize the incident of Tom Sawyer's whitewashing the fence in Chapter II.

POETRY:

Nathalia Crane, "The Janitor's Boy" Golden Treasury of Poetry (This "silly" little poem expresses nicely the combination of fantasy and appeal that a young "hero" has--a combination perhaps peculiar to the Tom Sawyer's of the world.)

Sir Walter Scott, "Lochinvar" *Golden Treasury of Poetry*
(Although young Tom Sawyer is certainly no "Lochinvar," this poem is exactly the type of tale that put romantic notions into the heads of young men like Tom Sawyer and Sam Clemens in America in the 19th century.)

BIBLIOGRAPHY:

Joseph Altsheler, *The Horsemen of the Plains,* (New York: The Macmillan Company, 1952).
A story of the Great Cheyenne War. (Good readers)

Joseph Altsheler, *A Soldier of Manhattan* (New York: D. Appleton and Co., 1897).
A soldier's adventures at Ticonderoga and Quebec. (Advanced)

Doris Gates, *Blue Willow* (New York: The Viking Press, 1940). ($3.00)
A well-written story about Janey Larking who belonged to a migrant family. (Average reader)

Elizabeth Janet Gray, *I Will Adventure* (New York: The Viking Press, 1962).
The story of Andrew, a young page, told against a background of Shakespeare's England. (Average reader)

Lucretia Hale, *The Peterkin Papers* (Boston: Houghton Mifflin Co., 1924)
Series of short narrative stories. (Slow reader)

Thor Heyerdahl, *Kon-Tiki* (Chicago: Rand McNally & Company, 1950).
Six men risk lives by crossing the Pacific on a raft. (Superior reader)

Lois Lenski, *Prairie School* (New York: J. B. Lippincott Co., 1951).
Experiences of pioneer children in North Dakota. (Average reader)

Marie McSwigan, *Snow Treasure* (New York: E. P. Dutton & Company, 1942).
Children smuggle gold out of occupied Norway. (Slow reader)

Tom Robinson, *Trigger John's Son* (New York: The Viking Press, 1949).
Trigger is a modern version of Tom Sawyer, or a slightly grown-up Homer Price. (Average or slow reader)

Ruth Sawyer, *Roller Skates* (New York: The Viking Press, 1936).
A story especially for girls, about the adventures of Lucinda in New York City. (Average reader)

Monica Shannon, *Dobry* (New York: The Viking Press, 1934).
Story of a Bulgarian peasant boy who wanted to become an artist. (Advanced reader)

Armstrong Sperry, *Black Falcon* (Philadelphia: John C. Winston Co., 1949).
Story of the War of 1812, with all the suspense of war. (Average reader)

Mark Twain, *The Prince and the Pauper* (New York: Harper & Bros., 1931).
A prince and a poor boy exchange places so each can see how the other lives. (Advanced reader)

Unit 63: Myth:

THE CHILDREN OF ODIN

MYTH:
THE CHILDREN OF ODIN

CORE TEXT:

Padraic Colum, The Children of Odin, ill. Willy Pogany (New York: The Macmillan Company, 1962).

ALTERNATE TEXT:

Dorothy Hosford, Thunder of the Gods (New York: Holt, Rinehart and Winston, Inc., 1952).

GENERAL INTRODUCTION:

In this unit the great body of Norse mythology is introduced into the elementary curriculum. The Norse myths should be a part of the literary experience of every English speaking child, for the culture which produced them was a vital source of the customs, the laws, and the language of English speaking peoples. The Norse gods lack the glamor and grace of their Roman and Greek counterparts, but they are cast in heroic mold. The tales are pervaded with the threatening gloom of the Twilight of the Gods, but there is a grandeur and a majesty about the heroes that it is difficult to match elsewhere in mythology.

This unit is intended (1) to introduce to the students another body of mythology important to their literary heritage; (2) to help children understand that our culture is a result of the merging of the influences of a number of civilizations that have preceded ours; (3) to demonstrate that the devices used in myths apply to literature produced in a great variety of cultures; and (4) to introduce a consideration of the contribution of the Germanic language to English and thus form a foundation for later study of the history of the language.

Not only are myths a significant part of the rightful literary heritage of every child, they are also necessary to a very satisfactory understanding of a substantial number of fine literary works. The "tone" of the Norse myths, as opposed to that of the Latin and Greek myths, is easily perceptible in the Grade 5 unit, The Lion, the Witch, and the Wardrobe. The more serious study of the use of myth in literature, especially of the mythic qualities apparent in heroic literature, begins in the Grade 6 unit, The Hobbit. To enumerate all the units to which this unit relates would be to catalogue a large share of the literature curriculum. The teacher of this unit should be familiar, however, with the series of elementary units on the myth, and she will find a trilogy of seventh grade units on mythology particularly useful. The series, called Religious Story (Part I: Classical Myth; Part II: Hebrew Literature; Part III: American Indian Myth), furnishes a good deal of the information the teacher of this unit should have if she is to teach the myths with understanding.

The unit also relates to such folk tales as those recorded by the Brothers Grimm, for the Grimm tales, springing from the imagination of a Teutonic folk, frequently contain less heroic forms of the motifs displayed in Norse myths and common to Germanic literature in general. Because of their origins, these stories treat of the same mythological elements that appear in the Anglo-Saxon epic, Beowulf, subject of an eighth grade unit on the epic (along with the Song of Roland). The conceptions of the Western hero that appear in this unit lead directly to such secondary units as The Noble Man in Western Culture (Grade 8) and The Leader and the Group (Grade 10).

BACKGROUND INFORMATION FOR THE TEACHER:

Simply defined, myths are stories used by people of primitive cultures to explain their ideas about deities, the origin of the world they live in, and the workings of nature. The principal themes of myths are the creation of the earth, peoples, and creatures, and the origin of social or religious customs.

The myths of many primitive cultures are amazingly similar, although the cultures may be far apart in time and place. Indian, Norse, Japanese, and Greek myths are original with their cultures, but the Roman myths were in a large part borrowed from the Greeks and superimposed on the Roman culture. In all these bodies of mythology, the myths attempt to explain the environment of the people. It was only natural that the myth-makers used the things they could see--the sun, the moon, the stars, the wind, the sea, plants, animals, etc.--to symbolize the forces they believed operated to make things happen to them. The people in primitive cultures generally accepted the literal truth of their mythology, frequently developing it into an organized body of religion.

Certainly sixth grade children can approach rather seriously the question of the relationship between man and god that is the dominant characteristic of myth as identified in this curriculum. They should begin to recognize the symbolic quality of myth in its constant concern with the struggle between the forces of good and evil, the concern that gives structure and unity to nearly every body of mythology. Sixth graders, in short, should be able to begin a rather serious consideration of the literary and cultural implications of a body of mythology; they are asked to carry this consideration through such sixth grade units as The Hobbit, The Wind in the Willows, and King Arthur and into the trilogy of units on myth in the seventh grade.

Both teacher and student should be alert to similarities among the bodies of mythology that they know. Perceptive students might recognize, for example, some similarities between the story of the Flood in Genesis and the Twilight of the Gods, a mass destruction in each case after the powers of evil had apparently gained ascendancy in the earth. The children will almost certainly recognize some striking similarities between the stories of the Volsungs and the stories of Arthur; some parallels between the ancient sorcerers, Merlin and Regin; Excalibur and Gram, and their release from stone and tree respectively; the "triangles" of Arthur-Guinevere-Lancelot and Sigurd-Brynhild-Gunnar; the list could go on to a surprising length.

Origin

As early as the first few centuries before the beginning of the Christian era, the Teutonic peoples spread over a considerable part of central Europe, north of the Rhine and the Danube. Of the same race, religion, and customs, they inhabited Germany and what today are the Scandinavian countries--Norway, Sweden, Denmark --and developed a set of myths which are to a large degree uniform for the entire area. Lacking the literary culture of the Greeks and Romans, the Northmen transmitted their myths by word of mouth.

When Christianity came to the North, these tales, which once had been religious beliefs, largely disappeared from writings in Germany and Scandinavia. However the Vikings had colonized Iceland to the North, and it was during the next few centuries in Iceland that the pagan faith of the Viking ancestors was preserved; it was in this country that the first written record of these pre-Christian Nordic myths was set down. In the Elder (or Poetic) Edda of the Tenth Century, and the Younger (or Prose) Edda several centuries later is to be found a detailed account of the cosmogony, mythology, and traditions of the Teutonic and Norse people.

Eddic poems can be divided into two groups--the mythological, or stories in which divinities are the chief personages, and the heroic, in which the deeds of a human hero are glorified. We have in these old Norse myths and legends one of the great bodies of the world's mythology.

Characters

Within the Norse mythology there are three categories of characters: I. the gods and goddesses; II. the elves, dwarfs, and giants; and III. the mortals, the Norse heroes.

I. The Gods and Goddesses

Considered collectively, the Norse gods formed the "Æsir," a group of twelve deities, headed by Odin, the "All-Father." These deities lived in Asgard, in two magnificent mansions--"Gladsheim," for the gods, and "Vingolf," for the goddesses. The myths tell of an early conflict between two races of gods, the Æsir, led by Odin and Frigga, and the Vanir, led by Heimdal, Frey and Freya. Later the two groups reconciled their differences and dwelt together in Asgard, but they were constantly in danger from the warring giants and lived always under the fear of destruction at the "Twilight of the Gods." The gods who played the major roles in the myths were the following:

> Odin was the greatest of the gods and the god of war, wisdom, poetry, prophecy, and magic. He was the ruler of the Valkyrie, warrior maidens who lived with him at Valhalla (the hall of the dead heroes), where he held his court. He derived his wisdom from drinking at the fountain of Mimir, the guardian of the fountain in the lower world. Odin exchanged one eye for the gift of wisdom so that he might better direct the affairs of men. He had a spear which was called Gungnir, and a ring, Draupner. Odin kept in touch with the outside world by means of the ravens, Hugin and Munin, whom he sent out every day from his palace; when they returned they perched on his shoulders and told him what was going on in the world. Odin possessed the gift of being able to change himself into any shape or form he desired, and he frequently visited the earth in disguise.
>
> Frigga, Odin's wife, was the goddess of love and of the home, and the blessings of marriage were her gifts. Nature was under her control.
>
> Thor, the god of thunder, was the husband of Sif, a giantess with golden hair. He was the son of Odin, and like his father he found pleasure in making frequent trips to earth. He was a friend of mortals and a foe of the giants, although he himself was a giant in every way. He possessed superhuman strength. His magic weapons were a hammer, Mjolnir, which like a boomerang returned to his hand after being thrown; an axe; iron gloves; and a girdle, or belt, that gave him strength. Thor met his death at the hands of Thiassi, who threw his eyes up to heaven, where they remained fixed and became shining stars.

Loki, an evil god, was the personification of destructive fire. He hated the gods and wanted to ruin them and overthrow the universe. By Angurboda, a giantess, he was the father of three children who were vicious and hateful: Fenrir, the wolf who eventually killed Odin; the Serpent of Midgard, which grew so enormous it was able to wrap itself around the entire world; and Hela, the goddess of the dead. Because of his wickedness, Loki was at one time chained to a rock with a serpent suspended over his head. He was finally killed in a struggle with Heimdall in a dispute over a stolen necklace.

Baldur, the son of Odin, was the god of the sun. He was gentle and beautiful and greatly beloved by gods and men. His devoted wife was Nanna, the goddess of the moon. As a result of a dream that Baldur had which foretold danger to him, Frigga made all things and creatures, except the mistletoe which she considered too insignificant, swear a solemn vow that they would never harm him in any way. Since nothing seemed to harm Baldur the beautiful, the gods made sport of throwing things at him. The treacherous Loki, learning that the mistletoe had been excluded from the promise, persuaded blind Hödur to throw a twig of it at Baldur, and Baldur fell dead.

Heimdall was the watchman of Bifrost, the rainbow bridge leading to the underworld. He possessed the essentials for a good watchman--sight and hearing--in a superlative degree. He was always on the lookout for attacks by the giants, and his blowing of his horn was the signal for the last great battle that marked the twilight or destruction of the gods. Heimdall and Loki were bitter enemies and in a fight destroyed each other.

II. The Elves, Dwarfs, and Giants

The Elves were tiny creatures who had a tendency to tease and to play tricks on mortals, but they were inclined to be peaceful if they were not bothered or mistreated. They took pleasure and delight in serving (as well as in plaguing) mankind.

The Dwarfs lived under the earth. All precious gems and metals belonged to them, and they were noted for their great skill as workers with jewelry.

The Giants lived in Jötunheim and were constantly at war with the Gods. They were able to produce winds and tempests.

III. The Norse Heroes

The most famous of the Norse hero legends concerns Sigurd, or Siegfried. The first part of the "Volsung Saga" recounts the grim tale of Sigmund, the father of Sigurd. Signy, sister of Sigmund and daughter of King Volsung, was married to Siggeir, the despicable King of the Goths. Siggeir treacherously caused the death of Volsung and all his sons except Sigmund, who because of his strength and Signy's cunning escaped. He and Signy devised revenge against Siggeir, and it was effected by the help of Sinfiotli, their son of true Volsung blood. Siggeir was burned in his palace, and Signy died with him.

Sigurd, Sigmund's son, with the aid of the sword that was the gift of Odin, slew Fafnir, the serpent enemy guarding the elf-gold. He found the beautiful Brynhild, put to sleep by Odin in a castle surrounded by fire, awakened her, and became betrothed to her. Later he joined the Nibelungs, and as a result of a magic draught given him by Grimhild, the Queen, forgot Brynhild and married Gudrun, the king's daughter. Sigurd then assumed the semblance of Gunnar, Gudrun's brother, and won Brynhild for him. But Brynhild learned of the trick that was played upon her. She incited Gunnar to have Sigurd slain and she killed herself in order to be with him. Gudrun, in her grief, withdrew into the woods.

Many of the Norse and Teutonic deities and heroes are familiar to us through their used by Richard Wagner in his four great musical dramas which comprise the *Ring of the Nibelungs*. Wagner based the course of his narrative and the conception of his characters on the Norse Volsung Saga rather than upon the Teutonic *Nibelungenlied*; but he used the Germanic rather than the Norse forms of the names of the gods and heroes.

Structure

The structure of the entire book that forms the study of this unit is quite simple and straightforward. Each story in the collection could serve as the core for a unit itself, since all the selections are self-sufficient and independent of the other stories. But the whole book has a structure of its own, too, relating as it does the "creation" of things as they are by telling of the establishment of the society of gods, their constant warring with the giants, and the final destruction of Asgard. As an example of the kind of analysis that one can perform, noting the similarities and differences between individual selections in the collection and other folk literature, we shall discuss briefly a representative selection, "The Valkyrie."

"The Valkyrie" contains the sleeping beauty motif. In the folk tale version, the princess was put to sleep because her parents had offended an old fairy by not inviting her to the christening feast, so the princess suffered because of the fault of her parents. In "The Valkyrie," a battle-maiden, Brynhild, one who was greatly favored and esteemed by Odin, dared to offend him by granting victory to the side to whom he was opposed, so she suffered the punishment of sleep because of her own sin.

The Princess in the "Sleeping Beauty" was a mortal maid and remained so during and after her sleep of a hundred years. However, in "The Valkyrie" there is a metamorphosis. Brynhild was an immortal battle-maiden, but at the time she awakened she would become a mortal woman.

This story also contains the isolation motif. Just as the palace in which the princess slept became surrounded by a vast number of trees and bushes so that no one could come near it, so Odin put a wall of circling fire around the hall in which Brynhild was doomed to sleep.

Time stands still in both stories--the princess sleeps for a hundred years, and Brynhild sleeps for several centuries. The fairy prince idea plays a prominent role in each. In "The Sleeping Beauty" the prince is able to enter the palace and awaken the princess because the trees and bushes give way before him. In "The Valkyrie," Sigurd the Brave is able to ride through the wall of fire surrounding the hall and rescue the battle-maiden from her sleep. In each case, the rescuer is the bravest man in the world.

The theme of this story is that of sin and its retribution. A strong parallel can be drawn between this story and that of Adam and Eve's sin, their loss of Eden, and their harsh fate. In the Christian interpretation, a redemption also takes place.

Although characters are not too well developed, a few clear insights are given. Odin, the all-kind supreme god, hates the sin but loves the sinner. It is with great grief that he imposes the penalty of sleep, but he must also be just and fair without showing favoritism. Brynhild is very independent and headstrong. She knows the great father's wishes, but she deliberately chooses to do otherwise. Nor does she show contriteness for offending him as her "heart was full of anger against the rulers of Asgard, and she cared no more to be of them."

The mood is very somber and grave. Asgard, the home of the gods, is not a joyful place because the occupants are ever-mindful that the day of destruction is coming, and this dreadful shadow is always hanging over their heads.

SUGGESTED PROCEDURES:

Literature Presentation

I. The core text for this unit, Padraic Colum's The Children of Odin, is written in such a way that the tales of the great epic fall into an orderly sequence, yet each story contained in the book can be read and enjoyed as a separate unit. If time permits, it is preferable to read the entire book during the year, although not necessarily in one continuous unit. The teacher could introduce the book by reviewing the genre of the myth briefly with the students, and discovering what the children already know of Norse mythology from their independent reading.

II. As is the case with nearly all the literature selections in the elementary school program, it is advisable to read the stories aloud in class. The book is quite long, however, so the teacher may wish to select certain stories for oral reading assignments. As you read the story, pay careful attention to pronunciation (see the "Pronunciation Key" at the end of this packet).

III. After each reading session, conduct a discussion of the selection for the day, attempting to guide the discussion to areas discussed in the background information of this packet.

Composition Activities

I. Discuss the story of the creation in Norse mythology as compared with another story of the creation.

II. Review letter writing. Permit each student to write a letter, telling a friend about an imaginary trip to Asgard and what he saw there. Tell the students to be sure to explain how they traveled and how they managed to pass over the Rainbow Bridge with Heimdall guarding it so closely. Some of the students may prefer to describe the home of the Frost Giants.

III. Have each student write five sentences describing one of the characters--a giant, god, or goddess. Read the sentences to the class one at a time. See how many sentences have to be read before the class recognizes the character being described.

IV. Suggest to the children that they pretend to be Loki, having the ability to change form and all the powers he possessed. Have them write a story telling what forms they would change into and what strange deeds they would perform.

Language Explorations

I. Discuss the relationship of English speaking people to the Germanic countries. How have these countries played a part in the history of the English language? (See the following brief summary for the teacher.)

After the Romans withdrew from Britain in 449 A.D., the Celts were left prey to the barbarians. Soon three tribes of the Teutonic race, the Jutes, the Saxons, and the Angles, all living somewhere on the Continent between Hamburg and the topmost point of the Jutish peninsula, took possession of the country.

It is from these tribes that we have the beginnings of the English language; therefore English is primarily a Low-German, West Germanic, Indo-European language. It was first called Englisc, because the Angles were the ascendant tribe; later, when they had been conquered, the language was called Saxon; finally it came to be known as Anglo-Saxon, frequently referred to as Old English. Old English differed from the English of later periods in that it had a relatively full inflectional system (words have endings according to their grammatical function), and in that it had virtually a unilingual vocabulary. It did retain a small number of Latin words, however. Later, after the Norman Conquest in 1066, many French words were added to the vocabulary.

II. Discuss the origin of the names of the days of the week. Perhaps some of the students already know or can discover that these have come down to us from Norse mythology. The names of some of the chief Norse gods are still preserved in our names for the days: Wednesday (Woden's Day), Thursday (Thor's Day), and Friday (Freya's Day).

III. One of the outstanding features of Padraic Colum's version of the Norse myths is the extent to which the author has managed to convey the flavor of Germanic language. The peculiar stylistic quality that most frequently appears to produce this flavor is syntactical inversion. The teacher can lead the students to the discovery of this stylistic feature themselves, and then discuss the relative freedom of Old English from the strictness of word order patterns necessary in modern English. See for example, page 172--

"Doomed was Brynhild on the instant she went against Odin's will. Never again might she come into Asgard." The same kinds of sentence inversions can be found on nearly every page.

Another stylistic feature (one the students should be able to discover themselves) is a rhythm akin to a chant, a rhythm particularly suitable for the telling of heroic tales. The teacher should be able to lead the children to discover that the author has used few conjunctions and that the narrative flows through series of stately sentences, marching along unhindered by interruptions and qualifications.

Extended Activities

I. Have the students draw pictures of their favorite gods and goddesses from Norse legend or from Greek and Roman mythology. Have them be sure to include in their pictures the objects that are usually associated with the gods or goddesses. They should, for example, make Thor a red-headed giant with a hammer, iron gloves, and a belt.

II. Your students might like to hear some of the fine music associated with the legends of this unit, for example, the Peer Gynt Suite by Grieg, Finlandia by Sibelius, and The Ride of the Valkyries by Wagner.

POETRY:

THE WANDERER
Translated from the Anglo-Saxon
by
Burton Raffel

This lonely traveller longs for grace,
For the mercy of God; grief hangs on
His heart and follows the frost-cold foam
He cuts in the sea, sailing endlessly,
Aimlessly, in exile. Fate has opened
A single port: memory. He sees
His kinsmen slaughtered again, and cries:
        "I've drunk too many lonely dawns,
Grey with mourning. Once there were men
To whom my heart could hurry, hot
With open longing. They're long since dead
My heart has closed on itself, quietly

Learning that silence is noble and sorrow
Nothing that speech can cure. Sadness
Has never driven sadness off;
Fate blows hardest on a bleeding heart.
So those who thirst for glory smother
Secret weakness and longing, neither
Weep nor sign nor listen to the sickness
In their souls. So I, lost and homeless,
Forced to flee the darkness that fell
On the earth and my Lord.
                                        Leaving everything,
Weary with winter I wandered out
On the frozen waves, hoping to find
A place, a people, a lord to replace
My lost ones. No one knew me, now,
No one offered comfort, allowed
Me feasting or joy. How cruel a journey
I've travelled, sharing my bread with sorrow
Alone, an exile in every land,
Could only be told by telling my footsteps.
For who can hear: "friendless and poor,"
And know what I've known since the long cheerful
    nights
When, young and yearning, with my lord I yet
    feasted
Most welcome of all. That warmth is dead.
He only knows who needs his lord
As I do, eager for long-missing aid;
He only knows who never sleeps
Without the deepest dreams of longing.
Sometimes it seems I see my lord,
Kiss and embrace him, bend my hands
And head to his knee, kneeling as though
He still sat enthroned, ruling his thanes.
And I open my eyes, embracing the air,
And see the brown sea-billows heave,
See the sea-birds bathe, spreading
Their white-feathered wings, watch the frost
And the hail and the snow. And heavy in heart
I long for my lord, alone and unloved.
Sometimes it seems I see my kin
And greet them gladly, give them welcome,
The best of friends. They fade away,
Swimming soundlessly out of sight,
Leaving nothing.
                            How loathsome become

The frozen waves to a weary heart.
In this brief world I cannot wonder
That my mind is set on melancholy,
Because I never forget the fate
Of men, robbed of their riches, suddenly
Looted by death--the doom of earth,
Sent to us all by every rising
Sun. Wisdom is slow, and comes
But late. He who has it is patient;
He cannot be hasty to hate or speak,
He must be bold and yet not blind,
Nor ever too craven, complacent, or covetous,
Nor ready to gloat before he wins glory.
The man's a fool who flings his boasts
Hotly to the heavens, heeding his spleen
And not the better boldness of knowledge.
What knowing man knows not the ghostly,
Waste-like end of worldly wealth:
See, already the wreckage is there,
The wind-swept walls stand far and wide,
The storm-beaten blocks besmeared with frost,
The mead-halls crumbled, the monarchs thrown down
And stripped of their pleasures. The proudest of warriors
Now lie by the wall: some of them war
Destroyed; some the monstrous sea-bird
Bore over the ocean; to some the old wolf
Dealt out death; and for some dejected
Followers fashioned an earth-cave coffin.
Thus the Maker of men lays waste
This earth, crushing our callow mirth.
And the work of old giants stands withered and still."

He who these ruins rightly sees,
And deeply considers this dark twisted life,
Who sagely remembers the endless slaughters
Of a bloody past, is bound to proclaim:
"Where is the war-steed? Where is the warrior? Where is his war-lord?
Where now the feasting-places? Where now the mead-hall pleasures?
Alas, bright cup! Alas, brave knight!
Alas, you glorious princes! All gone,
Lost in the night, as you never had lived.
And all that survives you a serpentine wall,
Wondrously high, worked in strange ways.

Mighty spears have slain these men,
Greedy weapons have framed their fate.
        These rocky slopes are beaten by storms,
This earth pinned down by driving snow,
By the horror of winter, smothering warmth
In the shadows of night. And the north angrily
Hurls its hailstorms at our helpless heads.
Everything earthly is evilly born,
Firmly clutched by a fickle Fate.
Fortune vanishes, friendship vanishes,
Man is fleeting, woman is fleeting,
And all this earth rolls into emptiness."

So says the sage in his heart, sitting alone with
    His thought.
It's good to guard your faith, nor let your grief come
    forth
Until it cannot call for help, nor help but heed
The path you've placed before it. It's good to find
    your grace
In God, the heavenly rock where rests our every
    hope.

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PRONUNCIATION KEY

The proper names in Norse mythology are variously spelled, and authorities do not always agree on their pronunciation.

All the names have stress on the first syllable. Vowel sounds should be pronounced as in the following words.

i	bit	u	book	ɔy	boy
e	bet	o	gonna	uw	fool
æ	bat	ɔ	bought	aew	loud
ə	thus	iy	beat	iuw	mute
a	box	ey	bait	ow	groan
ɨ	women	ay	bite		

Aesir	e sir	Gungnir	gung nir
Asgard	as gard	Heimdall	heym dal
Audhumla	æ wd huwm la	Hymir	hiy mir
Baldur	bal dr	Jötunheim	yow tən heym
Banir	ba nir	Logi	low giy
Bifrost	biy frast	Loki	low kiy
Draupnir	dræwp nir	Midgard	mid gard
Frey	frey	Mimir	miy mir
Freya	frey yə	Muspellheim	mus pel heym

Mjollnir	myowl nir	Valhalla	val hal ə
Niflheim	nifl heym	Valkyrie	væl kir iy
Odin	ow dən	Vanir	va nir
Skirnir	skir nir	Yggdrasil	ig dra sil
Sleipnir	sleyp nir	Ymir	iy mir
Thor	thɔr		

Unit 64: Myth:

THE HOBBIT

MYTH:
THE HOBBIT

CORE TEXT:

J. R. R. Tolkien, *The Hobbit* (London: George Allen & Unwin, Ltd., 1937).
The text is most readily available in the United States through the Houghton Mifflin Company.

GENERAL INTRODUCTION:

The Hobbit, or There and Back Again, by J. R. R. Tolkien, is an intriguing tale of high adventure that cannot fail to capture the attention of every school child (and for that matter every adult who enjoys a tale well told). The story presents a full complement of creatures native to the legend and mythology of northern Europe--wizards, dwarfs, elves, goblins, trolls, dragons, men of heroic stature--as well as an exceedingly charming new creature: the hobbit. Tolkien explains in the introduction to *The Lord of the Rings*, the great trilogy sequel to *The Hobbit*, that hobbits are less stocky than dwarfs; they are two to four feet high, although now usually not three feet; and they are most closely related to men, in spite of their cool feeling toward men.

Tolkien combines all these creatures, their peculiar passions, desires, strengths, weaknesses, even their various cultures and beliefs, into a fascinating story of a quest for the treasure hoard guarded by Smaug the Great, a terrible dragon. The journey takes a closely-knit company over long and dangerous paths, over and under the towering Misty Mountains, through the dread forests of Mirkwood, through swamps, wastelands, and terrifying caverns, to the Lonely Mountain, Erebor, which broods over the scene of the culminating Battle of the Five Armies. The excitement of the adventures the company encounters, narrated with superb skill and timing by the author, is enough to carry the interest of any reader or listener; but the book contains meaning at so many levels of sophistication that it makes an absorbing study for the most erudite scholar.

The book serves as an excellent culmination of the series of "myth" units in the elementary school program. Just as *The Wind in The Willows* highlights the series of units on the fable by employing the conception of fable for rather complex literary purposes, so *The Hobbit* caps the series of units on myth by using mythic characters, structures, and conceptions in the creation of a story whose many levels of meaning all entrance the reader. *The Hobbit* is perhaps more closely related to *The Wind in the Willows* than to any other specific

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work treated in the curriculum, because of its use of epic structures and devices, its dramatization of the forces of good and evil at work in the cosmos, and most of all because of its symbolic expression of a code of fellowship and responsibility that provides the moral cement of a society. The unit is closely related to all of the units on myth, of course, especially to the unit on Norse myth (*The Children of Odin*, Grade 6), because it draws from native and classical mythology its narrative patterns, its characters, and its cultural assumptions. The allegorical mode of the constant struggle between the forces of good and evil relates closely to the emphases of such units as "The Snow Queen" (Grade 5), *The Lion, the Witch, and the Wardrobe* (Grade 5), and *A Wrinkle in Time* (Grade 6). The structure of the book and the conception of heroism are similar to comparable elements in the series of "adventure story" units, and the magical and chivalric machinery of the story owes much to the tradition of the medieval romance that underlies such stories as "Cinderella" and "Sleeping Beauty" (Grade 3); "Rapunzel," "The Snow Queen," *The Door in the Wall* (Grade 5); and the legends of King Arthur (Grade 6). The study of *The Hobbit* may help to prepare the students for a great number of secondary school units, especially those having to do with the epic and romance or with symbolic representations of heroism and leadership.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

J. R. R. Tolkien, a noted English philologist and Old English scholar, completed *The Hobbit* in 1937. He had created the world of *The Hobbit* particularly for his son, writing the book for *a* particular child--as had Lewis Carroll (*Alice's Adventures in Wonderland*), Kenneth Grahame (*The Wind in the Willows*), Helen Bannerman (*Little Black Sambo*), Beatrix Potter (*The Tale of Peter Rabbit*), and A. A. Milne (*Winnie-the-Pooh*). Some seventeen years later, the publication of another series of books written for his son was undertaken by Mr. Tolkien, only of course by this time his son had grown up. So had the books, and the trilogy written as sequel to *The Hobbit* is fascinating adult fare. The trilogy, entitled *The Lord of the Rings*, consists of *The Fellowship of the Ring* (1954), *The Two Towers* (1954), and *The Return of the King* (1955). It tells the story of a monumental struggle for supremacy between two powerful forces, both partaking somewhat of the mortal and the immortal. It is a "pagan" work, since it tells a tale of things that occurred in "Elder Days," but careful readers may notice peculiar echoes in the story of the King who returns, and with the help of a small band of devoted followers establishes a new City in a restored Kingdom after overcoming the forces of Evil.

Mr. Tolkien is an authority on the mythology of northern European civilization. His publications include *Beowulf: The Monster and the Critics* (1937); *The Homecoming of Beorhtnoth Beorhthelm's Son* (1953); and *Aotrou and Itroun* (1945).

Genre

The Hobbit is of course an adventure story, but it is placed in this curriculum under the category of "myth"--not just because it uses the characters of Norse mythology and the epic patterns of Greek mythology but because it ultimately deals with the working out of an action performed by mortals but clearly guided by the providential powers of supernatural forces. It is clear from the very beginning that Bilbo Baggins has a date with destiny--he is not certain, but the reader is. The intense drama of the individual situation depends to a great extent, as it does in all epics, on whether or not the hero is able to discover what is required of him and whether or not he is equal to the performance of his task. It does not matter that Bilbo is not eventually the slayer of Smaug; it does matter that Bilbo is able to find in himself the means and the will to sacrifice his own welfare for the good of a society, for the preservation of a civilization. It does matter that what Bilbo finds in his own heart is what eventually conquers greed and hatred and anger and corruption and holds human society together so that life is worth living. The stories of such relationships between men and Providence are the stories of the mythology of most cultures.

The machinery of the story is that of the chivalric romance--dragons and gold hoards, magical weapons and suits of armor, a magic ring, wizards and their tricks and spells, glorious battles and quests and pacts of fellowship. But in spite of the "faerie fiction " the action is epic. J. R. R. Tolkien, in a lecture "On Fairy Stories," appearing in *Essays Presented to Charles Williams*, says that fairy stories should be considered as stories that partake of *Faerie*, the realm where abide fairies and elves and other beings usually associated with the title "fairy stories"; but this realm also includes all things in and of the earth, and even "ourselves, mortal men, when we are enchanted." The *Faerie* story then, in Tolkien's definition, can appear in many genres for many purposes; it uses kinds of magic, but of a magic far removed from that of the "laborious, scientific magician."

Structure

The structure of *The Hobbit* is the familiar structure of the journey into isolation, the confrontation with a monster, and the return to the security of the home. Within this general structure, which evolves from the epic, the romance, and the folk tales of earlier literary cultures, the book is made up of a series of episodes. Each of these episodes assumes the same internal structure, with the comradeship of Bilbo and the dwarfs forming the secure foundation-stone. Individuals become separated from the fellowship and must encounter and conquer some sort of monstrous opposition before they can return to the fellowship. The episodic structure contributes to the excitement of the book.

The overall structure--the journey motif--patterns after the "quest" that is a basic part of medieval literature. It imitates on the one hand the "general quest" for the Holy Grail in Arthurian literature and any number of specific "questing adventures" in specific incidents recorded in Arthurian tales. The students will have no difficulty noting similarities, since they will read both the Arthurian stories and The Hobbit during the same year. Although the dwarfs seem to be seeking the gold simply for their own aggrandizement, and thus may not achieve the stature that the Knights of the Round Table have, one of the greatest similarities in the stories is the sense of history one gets in reading of the adventures of the seekers. The quests for the Holy Grail were all performed with full knowledge of legends that described the past history of the Grail and the future success of the questors. One of the most remarkable things about Tolkien's achievement in the writing of The Hobbit is that he has created the entire thing, including legend and mythology for the world that he has created. As one reads this book and its sequel, one immediately gains a sense of the history of the civilization that Tolkien has created and a sense of the destiny that lies in its future. This remarkable creation of myth within myth serves to make the "original fiction," that is, the action actually presented in the book, seem all the more real. The history, the legends, the tales that Tolkien creates in the books--the past and the future that one constantly feels--are completely consistent. (And there is a fantastic amount of detail in the last volume of The Lord of the Rings-- an appendix containing pages and pages of genealogical charts, maps, historiographs indicating dated events over centuries of time, etc.) Consequently, a reading of The Hobbit gives one some feeling of a Providence which guides the action toward fulfillment of ancient legends--so that the past and the future act with real force in the novel, as they do in actual human society.

Theme

As did the great chivalric romances of the Middle Ages, The Hobbit expresses a kind of code of morality, a code that furnishes the bonds of society. Bilbo learns of the necessity for accepting individual responsibility, he learns of the responsibility one has for his comrades within a closed fellowship, he almost always acts with a sense of justice and compassion for all creatures (even for poor Gollum), but what he learns most is the importance to human society of selflessness. The only society that can successfully fight against and destroy the forces of evil is a society built upon charity (charitas in the medieval sense). Very simply, if men would behave decently toward one another, the world would be a decent place to live in. But where there is greed, there is greater need for generosity; where there is hatred, there is greater need for love and compassion; where there is corruption, there is greater need for justice; where there is darkness, there is greater need for light.

Over the entire story hangs the shadow of a struggle between forces much greater and more important even than the Five Armies gathered together for the last battle. But over the story is also the promise of prophecy. The sense of history that the tale retains is an indication both of the mighty struggle that looms between the forces of good and evil and of the promise of its eventual resolution in an affirmation of good. The drama of the story takes place both above the action (symbolizing the eternal struggle between good and evil) and within the characters (representing the pain and the grandeur of the human condition, the universal struggle within the human heart).

Characters

Bilbo Baggins, the hobbit, is the leading character in the story. As are most hobbits and "sensible" people, Bilbo is a thoroughly respectable, conservative creature who never does anything unexpected and who has no use for adventures. He lives in a hobbit-hole, which means comfort. The Bagginses had lived in the neighborhood of The Hill for many years, and Bilbo was still living in the luxurious hobbit-hole that his father had built for his mother.

Gandalf is the Wizard. He chooses Bilbo as the final person to accompany the dwarfs on their quest for the treasure which is guarded by the dragon. Gandalf appears as a little old man with a tall pointed blue hat, a long grey cloak, a silver scarf over which his long beard falls down below his waist, and immense black boots. His long bushy eyebrows stick out farther than the brim of his shady hat. Bilbo recognizes him as the wandering wizard who gave the Old Took a pair of magic studs that fastened themselves and never came undone till ordered. Gandalf has the disconcerting habit of disappearing and returning just in time to save the adventurers from complete destruction.

There are twelve dwarfs who form the company for the long trek to the Lonely Mountain. The leader of the company is Thorin Oakenshield, son of Thrain son of Thror King under the Mountain. Thorin Oakenshield, mightily impressed with his own importance, is to fulfill the legend of the return of the King to the caverns of old under the mountain. All of the dwarfs are musicians, they are all very strong and sturdy, and they are all exceedingly skillful with metals and quite at home in caverns underground.

Old Smaug is the dragon who lives under the Lonely Mountain. He sleeps on the great treasure that he stole from the dwarfs, who formerly lived there, and from the men who lived in settlements nearby. Smaug has laid waste the land for miles around, either killing and eating the inhabitants or driving them off; all around the mountain is the "Desolation of Smaug."

Elrond is the elf-friend who lives in the secret valley in Rivendell. Elrond is noble and kind, wise and powerful. He plays a small but important part in the story of Bilbo's great adventure. It is at his house that the party rests for fourteen days before going over the Misty Mountains to the land beyond. Elrond is able to read the map for the adventurers and to give them other valuable advice for their journey. He knows all kinds of runes; he reads the runes on the swords the dwarfs got from the trolls' lair and tells them to "keep them well."

Gollum is a loathsome little creature that Bilbo meets while lost in the black orc-mines deep under the mountains. It is here that Bilbo finds a ring lying on the floor of a tunnel, a ring that "belonged" to Gollum. Gollum paddles a small boat in a deep pool under the mountain; he catches blind fish with his long fingers and eats them raw. His pride and joy has been his golden ring, which makes him invisible when he wears it. Gollum's heart is as black as the darkness around him.

According to Gandalf, Beorn is a very great person and a "skin-changer." Sometimes he is a huge black bear, sometimes he is a great strong black-haired man with huge arms and a great beard. Some say that he is a bear descended from the great and ancient bears of the mountains that lived there before the giants came. Others, including Gandalf, think that he is a man descended from the first men, who lived before the dragons came, and before the goblins came out of the North. Beorn lives in an oak-wood in a great wooden house. He keeps cattle and horses which are nearly as marvelous as he: they work for him and converse with him.

SUGGESTED PROCEDURES:

Literature Presentation

I. The story really needs no introduction. It begins: "In a hole in the ground there lived a hobbit." From that point on it is difficult to get out of the story. It would probably be wise, however, for the teacher to plan the units for the year so that the students have had the unit on The Children of Odin, and perhaps even the unit on King Arthur.

II. Although the story is long it should be read aloud to the class in its entirety (not all at once, of course). The book has been written with a very strong sense of the native rhythms of the language, so that an oral presentation is particularly effective.

III. The suggested discussion questions should be used to help the children understand and enjoy the story. This story carries itself very well and is quite easily understood. In general, the questions should not be used for written assignments, though some of them might be selected for this purpose. Each teacher should use her own discretion about the amount of discussion that is needed for her particular group; not every question will be appropriate for every group.

A. Chapter I: An Unexpected Party

1. Discuss the appearance of the Hobbits. Discuss their homes.
2. How did Bilbo Baggins react to the plan of the dwarfs? Why do you think that Gandalf the Wizard chose him to be the burglar?
3. Did you notice how Bilbo managed to keep from disclosing his amateur rating as a burglar? What changed his mind about the adventure? Why did the dwarfs question Gandalf's choice?
4. How did the Dragon get the dwarfs' treasure? Was Bilbo anxious to get started on the quest?

B. Chapter II: Roast Mutton

1. How did Bilbo feel about the adventure the next morning? Why didn't he find the note which the dwarfs had left for him until Gandalf appeared?
2. What time of year did this adventure begin? Did you notice how the weather affects Bilbo's attitude toward adventure? also how important food is to him?
3. Why do you think the Wizard disappeared? Discuss the troubles of the first night, and the adventure with the trolls. Did Bilbo prove to be a good burglar in his attempt to pick the pocket of the troll? Would he have been successful if the purse hadn't "squeaked"?
4. How did Bilbo escape from the troll? Discuss the fight, and the wizard's reappearance.
5. What happened to the trolls?
6. Do you think the things found in the treasure of the trolls will be important to the rest of the story? Would you like to explore the cave of the trolls? (The swords and the key may be important to the adventurers.)

C. Chapter III: A Short Rest

1. It was a long way to the Misty Mountains, which lay in the way of the adventurers on their journey to the Lonely Mountain in the East. Of what value was it to the party to rest at the Last Homely House west of the Mountains?
2. Elrond could read the runes on the swords of the trolls. Discuss their meaning and importance. (They were made by dwarfs in Gondolin for Goblin wars. Orcrist [the Goblin Cleaver] was kept by Thorin and Glamdring [the Foe-hammer] once worn by the king of Gondolin, was kept by Gandalf.)
3. Elrond read the map for Gandalf and Thorin. Do you feel that the message will be of any value? (There is a suggested language exploration for the use of moon-letters.) Do you think all of the message was read, since Elrond said, when asked if there was any more, "None to be seen by this Moon"?

D. Chapter IV: Over Hill and Under Hill

1. There is excellent description in the second paragraph in this chapter. Pay special attention to it.
2. Why was this part of the journey apt to be very dangerous? (p. 67)
3. Was the storm any different from storms you may have been in? How?
4. Why did Fili and Kili go to look for better shelter? Why did the Wizard ask them if they had thoroughly searched the cave?
5. Why was it a good thing that Bilbo was with them the night of the storm?
6. The goblins captured Bilbo and the dwarfs; Gandalf escaped. Describe the treatment they received from the goblins. The poem on page 72 is very descriptive of the action.
7. How do you feel about the punishment that the Great Goblin wanted to give them when he discovered the sword? (p. 75)
8. Discuss what you think happened to make escape possible. What part did "Biter and Beater" play in the escape?
9. How was it possible for the goblins to sneak up on the dwarfs again? What happened to the hobbit this time?

E. Chapter V: Riddles in the Dark

1. Discuss the author's view, "I would not have liked to be in Mr. Baggins' place." What did he mean? (p. 82)

2. Discuss the feeling you would have had in the hobbit's place--lost in the dark, and then trotting into icy cold water.
3. What kinds of other things do you think might be lurking in those caves?
4. What is your reaction to old Gollum? Can you picture him?
5. Read the riddles and discuss them. Do you think they are hard?
6. Page 92 tells about the Ring which had great power. Discuss. (The teacher might like to mention here that this is the Ring about which Tolkien builds the plot for three more books.)
7. When Gollum lost the riddle game, how did he plan to pay his debt?
8. How did Gollum react when he couldn't find the ring? How long did it take him to realize the answer to Bilbo's last riddle? How did he happen to lose it in the first place? Do you feel any pity for him? What was he afraid of?
9. How did Bilbo find the way out of the cave? How did he finally escape from both the Goblins and Gollum? Why didn't he kill Gollum when he had the chance? Could the Goblins see the hobbit? Why? Could they feel him? Discuss his escape through the door, and the loss of his buttons.

F. Chapter VI: Out of the Frying-Pan into the Fire

1. What does the title mean? Are things going to get any better?
2. Discuss the significance of Bilbo's realization that the sun was now sinking behind the mountains. (He was now on the other side--he had gone under rather than over.)
3. Bilbo now discovers his friends, already there, having a discussion about him. How did the Wizard feel about Bilbo? How did Dori feel about losing Bilbo? How did Dori explain having dropped Bilbo?
4. "Confusticate" seems to be a favorite expression. What do you think it means?
5. Did Bilbo tell his friends about the magic ring? Why not? Do you think he may have just liked to have his friends think he was a good burglar?
6. Was Bilbo truthful about his adventures in the cave?
7. Why did the dwarfs, having a Wizard with them, get into the trouble with the goblins? Didn't the Wizard know about the goblins?
8. What about the Wizard's philosophy when the rock slide carried them down the mountain?
9. "Escaping goblins to be caught by wolves!" said the hobbit. How does this expression compare with the title of this chapter?

10. How did the party manage to escape from the wolves?
11. Why were these wolves called Wargs? Why were they meeting at this particular place in the forest?
12. Was Gandalf wise to use fire to try to escape? Why were the Eagles concerned? How did the Eagles help the adventurers to escape? Why did they bother?
13. The adventures in the Misty Mountains ended on a happier note. What contributed to this feeling, especially for Bilbo?

G. Chapter VII: Queer Lodgings

1. Why wouldn't the Eagles carry the adventurers all the way to the Lonely Mountain?
2. Discuss the conversation between Gandalf and the Eagles at the parting. (p. 124)
3. Why did Gandalf leave the adventurers again? How did they try to get him to stay?
4. Discuss Beorn, the skin-changer. What did he often change to? Where did he live, and what made his world different from others we have been reading about?
5. What was the reason for Gandalf not introducing all the dwarfs at once? What was the plan? Was Beorn happy to have guests?
6. What was unusual about the horses of Beorn?
7. Why didn't Beorn want the dwarfs to venture outside at night?
8. Where did Beorn go that night? Did he believe Gandalf's story? Why did Gandalf track him?
9. Discuss the fact that everyone refers to Bilbo as a bunny, or rabbit. Was it because of his appearance?
10. Why was Beorn happy with the dwarfs when he came back?
11. What contribution did Beorn make to the journey? What was his advice?
12. True to their promise, the dwarfs turned the ponies loose when they came to the edge of Mirkwood forest. What do you think would have happened if they had broken their promise?
13. Was it of much comfort to the dwarfs to have the hobbit to help them instead of having the Wizard with them?
14. Why didn't the dwarfs go around Mirkwood forest rather than through it? What was Gandalf's last advice to them?

H. Chapter VIII: Flies and Spiders

1. What was there about the forest for one to fear? Discuss the various distasteful things about it.

2. Discuss the episode at the enchanted river. Why was it dangerous to fall in? Was the hobbit of any particular help in crossing the river?
3. Why was it foolish to waste arrows on the white deer? Would it have been good to eat? What makes you think it might, or might not?
4. Why did the dwarfs disregard Beorn's warning and stray from the path? What had happened to their supplies?
5. Why did the elvish-looking folk disappear when the dwarfs went running into their camp? How many times did this happen? How did Bilbo get separated from the dwarfs?
6. Discuss the adventure with the giant spiders. How did they manage to escape? Was Bilbo of any help to the dwarfs? Did the dwarfs know the hobbit was using his magic ring? Why did he have to tell them? Did this cause them to lose respect for him?
7. Why was Thorin captured by the Wood-elves? Are they wicked folk? What did they do with him?

I. Chapter IX: Barrels Out of Bond

1. Why did the Wood-elves capture the dwarfs and not Bilbo? Did they know he was following them?
2. Was it possible to escape from the Elvenking's cave? How were the dwarfs treated? What was Bilbo doing? Did he *really conduct himself like a burglar?*
3. Discuss the plans and the actual escape from the cave. What happened to the guard? How did Bilbo escape?
4. How was the magic ring valuable to Bilbo in this part of his adventure?

J. Chapter X: A Warm Welcome

1. How did Bilbo feel when he saw the Mountain in the distance? Had the dwarfs and Bilbo actually lost the road to the Mountain by this time? How did the dwarfs feel about the ride in the barrels?
2. Discuss the adventures in the Lake-town. Did it help them on their journey? How was Thorin received? Why was the Master not sorry to see them leave?

K. Chapter XI: On the Doorstep

1. How did the party feel now that they were nearing the end of their journey? Could they see signs of the Dragon? What had happened to the village near the Mountain?

2. Why was it dangerous to search for the secret door to the Dragon's den? How did they find it? What was Bilbo's contribution?

L. Chapter XII: Inside Information

1. Was Bilbo turning out as Gandalf had predicted? How did he do as a burglar in the Dragon's lair? What did he find?
2. What happened when Smaug awoke? How did the dwarfs escape? Why did the dwarfs now blame Bilbo? Did he answer them wisely?
3. How was Bilbo able to talk to Smaug without getting hurt? Discuss the answers Bilbo gave Smaug when asked who he was. What did Bilbo find out about the ponies and supplies?
4. Discuss the tactics of Smaug in talking to Bilbo. How did Bilbo get away from him? Where did the Dragon go?

M. Chapter XIII: Not at Home

1. Discuss the adventure of the dwarfs and Bilbo in examining the treasure. Where was Smaug? How did the dwarfs get out of the den?
2. Of what does cram make you think? (Children will probably think of army K-rations or survival kits.)

N. Chapter XIV: Fire and Water

1. Discuss what really has happend to Smaug. How much damage did he do in Lake-town? Who killed him? What help did Bard get? Was Bilbo in any way a help?
2. Why were the people of Esgaroth angry with the Master? Who was Bard?
3. An example of political persuasion is the Master's plea for understanding. Were the people fooled by his talk? Why not?
4. Discuss the different groups that were planning to go after the Dragon's treasure.

O. Chapter XV: The Gathering of the Clouds

1. How were Bilbo and the dwarfs warned about those who were marching on the Dragon's treasure?
2. Do you think all of the different ones who claimed the treasure really had a right to do so? Had Thorin's attitude changed since he had fortified the Dragon's den? How did Bilbo feel about the treasure and the Dragon's den?

P. Chapter XVI: Thief in the Night

1. How did Bilbo manage to escape from the cave? What was his mission? What did Bilbo have that made it possible to deal with Bard?
2. Discuss Bilbo's meeting with Gandalf. What did the Wizard say to him? Why?
3. What was Bilbo's reward for his part in the quest? Where did he spend the Yule-tide?

Q. Chapter XIX: The Last Stage

1. How long had the journey taken? How was Bilbo received when he reached his hobbit-hole? Did he get his own furniture back?
2. How did the hobbit spend his time after he got home from his adventure?
3. Discuss what happened to the other main characters at the end of the story. Does it leave you satisfied?

Composition Activities

I. The children might like to keep a diary as Bilbo might have done on his adventure. This could be done as a written exercise at the end of each session with the book, or it could be written after the story is finished. It could be limited to a specific adventure in order to keep it from becoming long and drawn out. A diary of the days spent at the Last Homely House, or in the home of Beorn, or the days spent as a prisoner in the Elvenking's cave are examples of limited time. The diary should contain Bilbo's account of little happenings that are not recorded in the story. This will give children an opportunity to use their imagination and allow them to create things which might have happened to Bilbo, or to tell of his joys and his homesickness.

II. Children might be encouraged to write poetry of their own. They might like to write nonsense poetry, or try some of a narrative type.

Language Explorations

I. Vocabulary

The vocabulary in this story is not a problem for sixth grade pupils. Some of the more difficult words are listed with the page on which they will be encountered. The teacher should offer a simple explanation whenever necessary, and then proceed with the story.

(Page numbers may be of no value unless you are using the Houghton Mifflin 1961 impression, but the chapters will be the same.)

Chapter I

- fender (26)
- audacious (26)
- fellow conspirator (26)
- flummoxed (26)
- ingenious (27)
- parchment (30)
- intricate (31)
- apprentices (33)
- Necromancer (36)

Chapter II

- paraphernalia (40)
- precise (40)
- cavalcade (44)
- spits of wood (44)
- jogging the elbow (45)
- purloined (45)

Chapter III

- heather (57)
- parapet (61)
- palpitating (62)
- gruesome (62)
- moon-letters (64)
- runes (64)

Chapter IV

- guffawing (69)
- tremendous (75)

Chapter V

- subterranean (82)

Chapter VI

- abominable (103)
- benighted (106)
- thyme (108)
- marjoram (108)
- sea of bracken (109)
- tall fronds (109)
- eyrie (119)

Chapter VII

- conies (126)
- ford (126)
- furrier (126)
- mead (138)
- veranda (130)
- sorcerer (150)

Chapter VIII

- bulbous (152)
- enchanted (157)
- tuppence (160)
- confusticate (164)
- infuriate (170)

Chapter IX

- portcullis (187)
- turnkey (192)

Chapter X

drought (204)
alluded (210)
obscurest (210)
gratitude (212)

Chapter XI

ominous (216)
perilous (217)

Chapter XII

treacherous (224)
helms (226)
staggerment (226)
dire (227)
menace (227)
calculations (228)
replenish (232)
fascination (234)
revenge (236)
devastating (237)
stratagems (240)
facets (242)

Chapter XIII

vapour (246)
radiance (248)
perpetually (256)

Chapter XIV

marauding (257)
foreboding (257)
yew bow (260)
benefactor (263)
recompense (264)
desolate (266)

Chapter XV

kindred (276)
parley (277)

Chapter XVI

sentinels (280)

Chapter XVII

descendent (287)
reconciliation (290)
beseigers (290)
vanguard (292)
mattocks (293)
vampire-like (294)

Chapter XVIII

mustering (299)
fugitives (300)

Chapter XIX

banished (308)
memoirs (314)
desolation (314)
presumption (313)

II. Semantics; suprasegmentals

A. An excellent lesson in semantics is afforded by the first chapter of the core text. The conversation between Bilbo Baggins and Gandalf the Wizard, concerning the various meanings of "Good Morning," is not only humorous but could certainly be a teaching device to help children to understand how meaning can be changed, oreven misinterpreted by the hearer. This could be a valuable aid in teaching children that some of the problems among nations are semantic in nature. This part of the story might be reproduced so that each child could read it for himself. See pages 14-15 in the Houghton Mifflin edition.

B. Have the children say good morning in the various intonations, and discuss the implications in the varying patterns. There are two stress patterns, and two pitch patterns in this sentence.

Stress — Góod morning — Ask how many syllables in each word.

Gòod mórning — Where is the primary stress? Where is the secondary? Is tertiary included?

No extensive examination of stress patterns needs to be made in the sixth grade, but this exercise is an excellent example of stress patterns, and meaning.

Pitch

2 3 1
Good morning

1 or 2 2 3
Good morning?

The importance of this exercise is to make the learners aware that differences in pitch make differences in meaning to the native speaker. Pitch relates to the highness and lowness of speech sound. This book uses three levels, of which /1/ is the lowest, and /3/ is the highest pitch. A sentence which does not begin with a stressed word usually starts on level /2/, rises to level /3/, and then drops to pitch /1/ at the end.

The teacher should use other simple sentences for examples (on the chalk board) and let the children discover their stress patterns.

III. Dialect (Language patterns)

A. Trolls:

The trolls use the British urban dialect. Their language contains examples of British slang: blimey, blinking (as an adjective), yer for you when it is the subject. Many good examples may be found on pages 45-52 (Chapter II: Roast Mutton).

B. Elves

Elves use standard English. (See Chapter III: A Short Rest.) For example, on page 60: " 'You are a little out of your way,' said the elf; 'that is, if you are making for the only path across the water and to the house beyond.' " (etc.)

C. Notice Gollum's manner of speaking (Chapter V: Riddles in the Dark). Gollum's speech is sprinkled with extra sibilants, and with the use of es endings on nouns for the plural--pocketses, eggses, eyeses, handses. Is his speech standard or nonstandard?

(The teacher can guide the students in locating social as well as geographical dialects in these passages. Students may want to practice reading passages aloud in order to become more aware of differences in vocabulary and pronunciation.)

IV. Another interesting langauge exercise could be built around the lettering of the secret map. On pages 63-64 there is an explanation of moon-letters and plain runes. Elrond explains the theory behind the creation, writing, and interpretation of the runes on page 64 (Chapter III). Elrond's interpretation is significant later in the story, and is important to the discovery of the secret door. The message would make an interesting introduction to a study of languages and their history. It is also a good way to teach that language is a means of communication, and that writing consists of using a system of symbols which have meaning. Language is not synonymous with communication, but is a method of communicating. The symbols on the map were the written message, and communication took place when they were read or when the message was conveyed.

An interesting activity would be to let the children invent their own rune letters, and try to communicate a message with them. As an extra activity let them write the messages with milk, or lemon juice, which may be made visible only by holding them over direct heat, such as a light bulb. This will cause the letters to turn brown.

V. On pages 85-91 (Chapter V), Gollum and Bilbo play a grim game of riddles. After discussing these riddles, the children might like to play this game. Notice how the riddles rhyme. Have children prepare riddles ("chestnuts") of this order to use in a classroom game. Use rules similar to the ones Gollum and Bilbo used, or let the class make rules for their own game. Notice the variation of rhymes used in the game; sometimes the first and third and the second and fourth lines rhyme with each other; at other times the line rhymes with the one immediately ahead of it. There is much rhythm and repetition in the riddles. This study should make a good basis for an exercise in writing short poems.

VI. The conversation with Smaug recorded in Chapter XII (pp. 233-234 in the Houghton Mifflin edition) is an excellent study in symbolism. Bilbo uses metaphorical language in telling the dragon who he is. Let the children discuss these symbols and identify the adventure to which Bilbo is referring. Other examples of metaphorical expressions can be found throughout the book. With this particular example it might be interesting for the children to contrast Bilbo's deviousness here with his usual straightforwardness. Why has his manner changed here?

VII. Words as concepts

In The Hobbit can be found some excellent passages to use in demonstrating to the children that words mean only what we agree that they mean. An apt example occurs in Chapter VII, Queer Lodgings. Here (p. 126) Gandalf and Bilbo discuss the Carrock, and the meaning of the word as defined by Beorn.

Extended Activities

I. This story lends itself to illustrations because of the very fine descriptions it contains. The children will probably ask if they can draw certain vividly portrayed characters or places. Some possible subjects might be:

a. The hobbit
b. Gollum
c. The dwarfs in the trees, with the Wargs guarding them
d. Beorn and the animals
e. The dragon guarding the treasure

II. After looking at the map which Tolkien included in his book the children might like to make maps of their own, or to make larger and more detailed maps of the area.

III. Sixth-grade children can be very creative, and permitting them to develop a bulletin board provides them an opportunity to use their abilities constructively. The teacher might make one or two suggestions as to theme and content, and then let them develop the idea. There are many aspects of the book which would make excellent bulletin boards, or an introduction to the book itself might be used as the theme.

POETRY:

Tolkien has used poetry extensively in this narrative. Many times he uses it to appeal to the emotions of the reader, sometimes to enliven the dialogue, and other times to fill the reader in on missing parts of the story.

I. One of the first poems used in the book is found on page 22 (Chapter I). This is the dwarfs' song, and contains a bit of ridiculous comedy which serves to set the mood for the nature of the dwarfs. They were only teasing Bilbo, as the reader soon finds. Children have felt that this poem was immensely funny, and it should be used as a nonsense poem. The teacher might make copies of this poem for the children to read and study. It has excellent rhythm and consistently rhymes lines one and three and lines two and four. Also note the use of exclamation points at the end of nearly every line.

II. The second poem, found on pages 24-25, is a narrative poem which is used to intensify the readers' curiosity about the impending adventure. There is some dwarf history in it, and a hint of what the real mission is about. The author says that this is used by the dwarfs to stir the hobbit to "love, fierce and jealous, of beautiful things." Notice the rhythm, and the rhyming of lines 1, 2 and 4, while line 3 rhymes within itself.

III. On page 59 (Chapter III) is another poem--this time one sung by the Elves in the valley of Rivendell. This is a burst of song resembling laughter, and is a nonsense poem. According to dwarfs, elves are a bit silly or foolish.

To analyze this poem would be to ruin the fun of reading it. It is unusual in that it is laden with ing rhymes. A nice break in rhythm comes at the last of each stanza where other rhyming words are used, and each stanza ends in a laughing ha! ha!

An interesting contrast might be made between this elf nonsense and the nonsense song of the dwarfs, page 22. As Bilbo said, "Elvish singing is not a thing to miss, in June under the stars, not if you care for such things."

IV. The song of the Goblins on page 117 (Chapter VI) is another good contrast. This poem shows the horrible nature of the goblins. It is written in a different style, and little attention is paid to rhymes at the end of the lines, but it is full of rhyming words and repetitions. It should be copied off, so the children can study the interesting method used. This poem is full of sensory perceptions. The first stanza at the top of the page is metaphorical.

V. The poem on pages 138-139 (Chapter VII) is a song the dwarfs sang while at the home of Beorn. The rhythm is somewhat monotonous and probably accounts for Bilbo's nodding. It is interesting in format, being much like the one on pages 24-25.

VI. Bilbo insults and infuriates the spiders with his song made on "the spur of a very awkward moment" when he tries to lead the spiders away from the dwarfs. (pages 170-171, Chapter VIII)

VII. The elves sing another song, pages 194-195 (Chapter IX), which relates a story of what happens to the barrels. Inside the barrels are the dwarfs who will be carried a great distance, as can be learned from the song.

VIII. Page 209 (Chapter X) has the song of the people of Lake-town when they hear Thorin's story and his claim that he is "Thorin son of Thrain son of Thror King under the Mountain!"

IX. Page 272 (Chapter XV) sets the stage for the next poem, which is an attempt on the part of the dwarfs to cheer Thorin while they are holed up in the Dragon's lair. As it says, it is much like the song they sang in Bilbo's little hobbit-hole a long time ago. It does succeed in cheering Thorin. Discuss the reason for this with the children, and ask them to tell what they get from the poem that would be likely to cheer Thorin.

X. The elves again sing a merry song as Bilbo and Gandalf return to the valley of Rivendell. This is a song of welcome to the weary heroes (page 307, Chapter XIX). The following poem on page 308 is another elf song and helps the reader to realize the time of year and the length of time that the adventure has taken.

XI. The last poem is in the words of Bilbo, as he views his own Hill in the distance; it lets the reader sense the feelings of Bilbo about arriving safely back at his own home. (page 310-311)

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For the Teacher and Advanced Students

J. R. R. Tolkien, *The Lord of the Rings* (Boston: Houghton Mifflin Company, The Riverside Press, Cambridge).
The Fellowship of the Ring, Vol. I (1954)
The Two Towers, Vol. II (1954)
The Return of the King, Vol. III (1955)

J. R. R. Tolkien, "On Fairy Stories," in *Essays Presented to Charles Williams* (New York: Oxford University Press, 1947).

Unit 65: Satiric Fable:

THE WIND IN THE WILLOWS

SATIRIC FABLE:
THE WIND IN THE WILLOWS

CORE TEXT:

Kenneth Grahame, The Wind in the Willows ill. Ernest H. Shepard (New York: Charles Scribner's Sons, 1964). (School Edition)
(Note: Any other edition of the core text, differing only in printing and illustration, would serve the unit as well. This edition with the Shepard illustrations, however, has been the outstanding favorite through the years. Many children would like to have individual copies of the text, and some classes may like to have copies for each student; the book is available in a paperback edition from Scribner's, so individual texts should be possible.)

GENERAL INTRODUCTION:

The Wind in the Willows ranks as one of the classics of children's literature. It is a difficult book for children; but, for a child who has, from his exposure to the elementary curriculum, developed a sensitivity to language, a knowledge of literary forms, and an understanding of literary themes, reading and listening to The Wind in the Willows will be an enjoyable and rewarding experience. The book assumes the form of the satiric fable to achieve its humor, its charm, and its revelation of the author's insight and artistic sensitivity.

The objectives of the study of The Wind in the Willows are (1) to provide an enjoyable experience reading and listening to a book dear to children and adults alike; (2) to illustrate one of the ways in which literature can serve as the "cement of society"; (3) to investigate the form of the fable as a device for conveying multiple levels of meaning; and (4) to investigate the extent to which human actions may be represented in literature by analogous animal actions.

This unit completes the series of units on the fable; the story is a humorous, satiric, allegorical commentary on good and evil in modern society. As a story about animals, The Wind in the Willows relates closely to a number of units, particularly to other stories about talking animals, especially The Tale of Peter Rabbit (Grade 1 fanciful tale), Winnie-the-Pooh (Grade 3 adventure story), and Charlotte's Web (Grade 4 fanciful story). In its sympathetic, whimsical treatment of animals, and in its employment of "language games," The Wind in the

Willows bears comparison with Kipling's Just So Stories (Grades 1, 2, and 3 "animal story" units) and A. A. Milne's Winnie-the-Pooh.

As the study of a book which characteristically uses the oblique perspectives of satire, symbolism, and allegory, this unit has been carefully prepared for in such informal studies of levels of meaning as those found in the fifth grade units on the fairy tales of the Brothers Grimm, on Andersen's "The Snow Queen," and on The Door in the Wall. In its use of the devices of the mock heroic, it has been preceded by Homer Price (Grade 4), and Chaucer's Chanticleer and the Fox (Grade 3 "fable" unit). These units all prepare for secondary units which take up a more analytical study of perspective: ninth and twelfth grade units on satire; Grade 7 units, The Making of Stories and The Meaning of Stories; and the Grade 9 unit, Attitude, Tone, Perspective: The Idea of Kinds.

The book's interest in nature is anticipated in units such as the Grade 1 unit, The Little Island; the Grade 2 unit, Crow Boy; the Grade 3 unit, The Blind Colt; the Grade 4 unit, Charlotte's Web; and the Grade 5 unit, Island of the Blue Dolphins, as well as those units dealing with nature myths and fables. This same concern with nature leads directly to such secondary units as the Grade 10 Man's Picture of Nature, the Grade 11 Themes in American Civilization: Man and Nature: Individualism and Nature, and the Grade 12 The Writer as Rebel and Prophet: Poetry of the Early Nineteenth Century.

Kenneth Grahame's book praises natural moral idealism, presenting as it does the virtues of loyalty, respect, and benevolent impulse that form the cement of social relationships. Using the methods and materials of fable, Kenneth Grahame has created a representation of society similar in purpose and effect to the society J. R. R. Tolkien created in The Hobbit (Grade 6 "myth" unit) by using the methods and materials of myth. These "little worlds" are structured upon similar moral and ethical standards. In its regard for moral idealism this unit relates to the entire curriculum's consideration of literature as a vehicle for exposing corruption and for expressing imaginatively the essential moral and ethical assumptions of our culture.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

It is perhaps no coincidence that so many of the books which children have long held in highest esteem were written for particular children. Beatrix Potter's *The Tale of Peter Rabbit* was first an illustrated letter sent to an invalid child; Milne's *Winnie-the-Pooh* was written expressly for the real "Christopher Robin"; Charles Lutwidge Dodgson originally told "Alice's Adventures Under Ground" to the daughters of a friend during a ride in a rowboat one fourth of July; J. R. R. Tolkien wrote *The Hobbit* for his own son. *The Wind in the Willows* grew from a series of letters. Mr. Grahame, who claimed that he was not a "professional writer," and whose previous books were about children but were not *children's books*, wrote the letters for his son, nicknamed "Mouse," who was away on a seaside holiday. Mr. Grahame habitually told his son stories about a mole, a rat, a toad; etc., every evening; "Mouse" balked at going on the holiday because his father was in the middle of an adventure of "Toad" and the boy did not want to miss the next installment. So Mr. Grahame consented to write a chapter each day and sent it to the boy. The governess who read the stories saved the copies and these became the basis for *The Wind in the Willows*.

The fable is a narrative which uses talking animals or inanimate objects (and sometimes human beings) to personify abstractions of good and evil, or of wisdom and foolishness, in simple plots to teach a moral lesson. The personifications of the fable illustrate qualities and the actions of the characters provide examples of behavior that are to be understood in the simplest terms. Fables often convey ethical tenets central to the culture in which they develop.

Interpretation

Even apparently simple fables frequently employ satire, symbolism, and allegory. Fables are especially useful for satiric purposes, and the genre admits of extreme complexity within the "masquerade" of simple fable. Behind the surface fable of *The Wind in the Willows* lurks a gentle social satire. The story describes an animal society whose structure parallels that of British society in the late nineteenth and early twentieth centuries. Each animal represents a social type: (1) Mole, the honest workingman; (2) Rat, the bourgeois shopkeeper; (3) Toad, the country gentleman as "horsy" aristocrat; (4) Badger, the rival, fairly wealthy but conservative, farmer; and (5) the Stoats and Weasels, the outcast rabble, the revolutionaries.[1]

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[1] In addition to the critical interpretation included in this packet, the teacher of this unit should consult May Hill Arbuthnot, *Children and Books* (Chicago: Scott, Foresman and Company, 1957), pp. 328-330. Mrs. Arbuthnot skillfully discusses the sensory appeal, the humor, the characterization through appropriate dialogue, the lyrical description, and the significance of the book.

The foolish Toad imagines himself a great hero in his travels and adventures; but, succumbing to nearly every temptation and kept from heroic posturings by his more sensible colleagues, Toad becomes in the end an unheroic Ulysses, even while driving the intruders out of his hall. Rat, the shopkeeper type, is the stable center of the society and so is able to protect the somewhat dull Mole and the somewhat irresponsible Toad from themselves. And Badger, who knows "the good old ways of doing things," brings sanity when sanity is needed, although he is usually late about bringing action when action is needed. The only creatures who do not come off well in the book are the Stoats and Weasels, the revolutionary classes, and this is because the book is a thoroughly conservative book. Toad, for all his decadence, has his place; and both Badger's efforts to reform him and the weasels' efforts to oust him are laughed out of court. Somehow the conservative and inefficient society of the beasts has its roots in nature, in the dread which awesome nature imposes in the mysterious forest, in the inexorable pull of instinct to precipitate action when the air imperceptibly chills or the sap begins to flow to indicate the changing of the seasons, in the glory which nature expresses when she sings with the music of the divine. Nature is all in all in the story; and that society whose roots are deep in nature is, like an ancient cypress tree, indestructible.

Structure

The structure of the book turns upon three motifs common to children's literature: (1) the wise beast--foolish beast dichotomy; (2) the journey into isolation and the confrontation with a monster; and (3) the episodic pattern of the picaresque novel related in mock-epic fashion. The adventures of Mr. Toad illustrate these three basic patterns throughout. Certainly Toad fulfills the role of the foolish beast in contrast to the wisdom of Rat and Badger and the moderate neutrality of Mole. There are, of course, great numbers of relationships in the book, and the student should try to see how many of them conform to the wise beast--foolish beast pattern.

The book has an episodic structure: each chapter is more or less a story in itself, although the relationships among the characters and the picaresque pattern of Toad's adventures give the book a kind of loose, running unity. Within each episode, the structure usually assumes a form common to children's literature--the adventure of leaving the secure home, venturing into the great, mysterious outside world in isolation, meeting some monster or problem, and overcoming it. In this book, the main characters invariably return to the security of their own homes or the warm relationships of their own social group rather than creating a new home. True, Mole leaves a comfortable home and seeks out a new one, but his adventures thereafter assume his home with Rat as a secure base of operations. The most impressive of these adventures into the mysterious world are Mole's horrendous trip into the "Wild Wood" and the singularly beautiful trip up the river during which Rat and Mole encounter "The Piper at the Gates of Dawn." It is an unusual child (or adult, for that matter) who will not experience with Mole a thrill of terror at the threat of the "dread of the forest," a dread unnamed, undescribed, unseen, but surely felt. The "monster" that faces Mole and Rat on their journey up the river in search of the young otter is just as mysterious, but they are drawn on by the pull of an irresistible instinct, and the "monster" turns into incredible glory at the moment of revelation. Few incidents in all of literature can match the emotional power of these two episodes.

Just as effective is the burlesque comedy of the mock-heroic adventures of Toad, the diminutive Ulysses. He travels, he encounters all sorts of difficulties, he overcomes them unheroically in his continual ineptitude, and he returns home to cleanse his hall of the usurpers in a singularly non-Ulysses-like style. The pattern is the Odyssey all over again, but Toad, unlike Ulysses, stubbornly refuses to learn his proper role as a bulwark of society.

Character

The characters of fables are usually flat, with no past, no families, no associations, no inner selves. Such is not the case with The Wind in the Willows. When the reader has finished this book, he knows the characters--their personalities, their strengths, their weaknesses, their secret urgings--as he knows few human beings. These secret urgings, the real inner selves of the characters, are most remarkable, since they reflect the instincts of the real animals during the seasons of the year. The personification of the people-animals reveals them as neither completely human nor completely animal, and therein lies the real charm of the book. This treatment of the characters combines the best in the "animal" part of the characters--their natural kinship and their respect for each other and for the workings of nature--with the best in the "human" part of them--the qualities and the foibles that bind men to each other in social relationships. Perhaps the most remarkable thing about the character development is that, as May Hill Arbuthnot has pointed out, the character of the animals is revealed through their actions and most of all through their conversations, rather than through lengthy, impersonal description. The dialogue in the book is plentiful, and always appropriate, natural, and individual.

Style

Perhaps the book's greatest strength is the lyricism of Grahame's language. The tone of the writing is sensitive to the action so that it is always appropriate--appropriately ominous when a small animal wanders into the great unknown, boisterous when Toad engages in his preposterous shenanigans, mellow when friends gather about a domestic fireside, lyrical in the worship of the divinity of nature. Figures of speech abound in the book, and crisp images appeal to every sense.

Theme

As a book patterned after the *Odyssey* of Homer, *The Wind in the Willows* treats of the virtues, the morals, the ethics that underlie the structure of a sound society. The theme of the book is that nature is the cement of human society. In the most profound passages of his book, Grahame expresses a sense of the presence of the divine in nature which links him with some Christian mystics, and with Wordsworth, Coleridge, and the American transcendentalists. The book conveys an overpowering sense of unity and order in the natural world. The animals invariably respond to the awesome pull, the overpowering attraction of their natural instinct. The selflessness of the characters as they serve the natural community forms relationships full of friendship, loyalty, respect, sacrifice, decency, and understanding. These are the elements that knit the natural community together, just as they should the human community.

Punctuation

The entire book reads remarkably well if one follows the intonation patterns marked by the punctuation in the book. The author occasionally violates "rules" of punctuation in order more accurately to indicate intonation patterns. (There are occasions, for example, when commas, even semi-colons, appear between the elements of a compound verb. For example, on page 141, "He looked, and understood the silence.")

SUGGESTED PROCEDURES

Literature Presentation

I. *The Wind in the Willows* may be read to a class without any extensive introduction. The Scribner edition, however, does contain introductory material by both the publisher and the illustrator. The teacher may wish to introduce the book by telling something about its author and the manner of its composition.

After the class is well into the book, the teacher might ask the class to consider some of the following questions:

A. To what extent is The Wind in the Willows a picture of the lives of animals and to what extent is it a picture of human life in animal disguise?

B. Why is the book called The Wind in the Willows? You will find several instances in which "the wind" is mentioned. Make note of them and then decide whether or not this a good title.

C. Think of people that you are reminded of as you read about Mole, Toad, Rat, and Badger. Don't forget yourself. Which of the characters portrayed do you resemble?

D. What kinds of places seem "safe"?
What kinds of places seem "scary"?

II. The teacher should read The Wind in the Willows aloud, one chapter at a time, just as it was originally presented to the boy for whom it was written.

III. The next section contains discussion questions arranged by chapter. Here we shall list some suggested goals for the discussions. Under each general topic are listed pertinent discussion questions.

A. Recognition of figures of speech and other kinds of artistry in writing:

Chapter	Questions
1	1, 2
2	2, 3
3	1
5	1
8	1, 2

B. Characterization:

Chapter	Questions
1	2
2	2, 4, 5
4	2, 3

C. Concept of home as sanctuary, regardless of its plainness or luxury:

Chapter 5	Question 2

(and other instances, to be noted as the story is read.)

D. Sensible and foolish social standards:

Chapter 1	Question 3
4	1

E. Universal problems:

Chapter 5	Questions 3
6	1
9	1, 3
10	3

F. Philosophy and Religion:

Chapter 7	Question 1

IV. Suggested Discussion Questions

A. Chapter 1: The River Bank

1. Read the sentence on page 2 describing Mole's impatient rise to the surface. What do you think "scrooged" means? How do you know what this word means when you have never seen it before?

2. Think of one good word which best describes:
   a. Toad
   b. Mole
   c. Badger
   d. Water Rat
   Think of the very best, most inclusive, most original word that you can.
3. Two kinds of animal etiquette are mentioned in this chapter. Does "people etiquette" in our society include these items?

B. Chapter 2: The Open Road

1. Do you agree with the ducks and Mole, or with Rat, about poetry and its importance in life?

2. List three words that describe Toad, Rat, and Mole.
3. What is the name given to such expressions as "he proceeded to play upon the inexperienced Mole as on a harp"? Find three sentences of this kind in other books. Write one of your own.
4. From this chapter, which of the animals most nearly lives up to the motto, "Live for others?" Which one does so part of the time? Which one least?
5. Did Chapter 2 change the opinion that you had formed of Toad in Chapter 1? If so, quote two or three things that the author said to make you change your opinion.

C. Chapter 3: The Wild Wood

1. What elements made up the Terror of the Wood? Think of the last time that you were afraid. What elements made up your fear? Could you write about it in such a way that your readers would share your fear?

D. Chapter 4: Mr. Badger

1. What do you think the author really thinks about things like "elbows on the table"? Explain.
2. Why do you suppose the rabbits did not try to help Mole? Do you know any people like these rabbits?
3. What characteristics does Mr. Otter have that the others have not shown? Which character is he most like?

E. Chapter 5: Dulce Domum

1. What does "Dulce Domum" mean in English? Why did the author use the Latin words?
2. If Molewas so glad to get back to his home, why didn't he want to stay there?
3. Do you think that it was right for Rat to "take over" in Mole's home as he did? Why or why not?

F. Chapter 6: Mr. Toad

1. As you listen to this chapter, try to think of a more effective way in which Badger might have tried to convert Toad. Could he have saved him from the trouble he got himself into?

G. Chapter 7: The Piper at the Gates of Dawn

1. Write a short essay describing what this chapter meant to you. Tomorrow we shall compare our ideas.

H. Chapter 8: Toad's Adventures

1. Listen for the words which the author uses to make buttered toast sound good. Write a paragraph describing some other kind of food with the idea of making your readers hungry.
2. Listen for five kinds of emotions that Toad "lives through" in this chapter. Write down some of the words used to convey these emotions. Put these words into sentences.

I. Chapter 9: Wayfarers All

1. Why was Rat more tempted to go with Sea Rat than Mole was?
2. How did writing poetry help with Rat's "cure"?
3. Were you disappointed when Rat didn't go with Sea Rat? Have you ever had to make a similar choice? Write a paragraph about it. (Is there any similarity in choosing between a good television program and homework?)

J. Chapter 10: The Further Adventures of Toad

1. When are you most exasperated with Toad? Why?
2. How do you feel about Toad at the end of this chapter? Sorry for him? Completely disgusted with him? Glad that he is punished?
3. Do you know any people who seem never to learn from their experiences? Is it a waste of time to try to help them?

K. Chapter 11: 'Like Summer Tempests Came His Tears'

1. Do you ever think of what-might-have-happened-had-I-only-thought-of-it-in-time-instead-of-ten-minutes-afterward?
2. Why should Toad, with all of his wealth, be jealous of Mole who has so little?

L. Chapter 12: The Return of Ulysses

1. Why is this chapter called "The Return of Ulysses"? See if you can find an answer to this somewhere by yourself. (For information, see the unit on the epic in the ninth grade material.)
2. Do you think Toad was really changed by the end of the story? If so, do you like the "new Toad" or the "old Toad" better?
3. Think back to your impressions of the four animals in the first two chapters of the book. Which impressions changed most? Which least?

Composition Activities

I. There are numerous composition assignments included as paragraph writing assignments in the discussion questions:

Chapter	Question
3	1
7	1
8	1
9	3
11	1

II. Other composition assignments based upon episodes from the core text may be developed similar to the following exercise:

A. Ask the students to read closely for themselves, or better yet reproduce for them, the two long paragraphs found near the beginning of Chapter 3, "The Wild Wood," from "Such a rich chapter it had been" to ". . . perhaps strike up an acquaintance with Mr. Badger."

B. The author has condensed several months' activities into these two paragraphs. Each student could select one kind of activity mentioned and create around it, using the characters he has met thus far, a brief episode that could logically fit into the book at this point. He should take some care to plan the episode, utilizing the basic structural motifs with which he has become familiar.

C. If possible, the writer should attempt to devise an episode which will help to dramatize a dominant trait of one of the central characters in the story. If possible, he should attempt to make the dialogue reveal that dominant characteristic.

This assignment may be difficult for many sixth graders. The primary problem will probably be to get students to limit their stories to a single episode and to develop that episode to make it reveal character.

III. Pupils can have fun with descriptive writing to supplement the text. Ask the children to write descriptions of food they especially like, attempting to appeal to the senses of the reader. Ask them to describe the same food as they think it would appear in Toad's imagination when he is so hungry during his misadventures. The students could try similar descriptions of foods that they dislike particularly. Would that food seem the same to Toad in his predicament? As the students are writing their descriptions, the teacher should suggest selection of appropriate details rather than profusion of details.

Language Explorations

The Wind in the Willows is especially full of stylistic excellences. The teacher should be aware of the kinds of language activities developed in the sliding materials section of *Language Explorations for the Elementary Grades*. A creative teacher can use or adapt many of the exercises intended to give children an opportunity to observe details of language. Opportunities to provide meaningful language activities will continually occur during discussion of the story.

I. Diction

A. Some children may be puzzled about how they can indicate the "tone" of a speaker when they write their own dialogues. Of course, most of the tone of the speaker is conveyed in the speech; but it can also be conveyed simply, and sometimes quite effectively, by the "interrupters" that identify speakers in dialogue. Examine passages from the core text, such as from p. 108 to p. 112, Chapter 6, where Badger speaks severely, kindly, firmly; Rat is contemptuous, dubious, kind; Toad is impatient, etc.

As the children examine a series of these minor, but necessary sentence elements, they will remark the variety that the author employs. But they should notice that the variety serves to make the speaker and his manner clear and dramatic. The children should realize that there is doubtful virtue in seeking a multitide of synonyms for "he said" simply to provide variety. If a writer does not wish to call attention to the manner of the speaker, he can avoid calling attention to these interrupters by using the common ones repeatedly.

Frequently, one can almost follow the action of a dialogue by observing only these interrupters. Read the following series from pages 113-116 and see if the students know what is happening:

inquired the Rat cheerfully
a feeble voice replied
replied the Rat
he added incautiously
murmured Toad
said the Rat, beginning to get rather alarmed
said Toad, with a sad smile
the affrighted Rat said to himself
he said, on reflection

B. Considering the peculiar effectiveness of Grahame's description, there is remarkably little use of similes and explicit metaphors. The effectiveness of the description depends on precision of observation and the charm of selected details. When Grahame does use figurative language, however, he uses fresh figures and a good deal of personification. An excellent example, made all the more pointed by comparison to the bleakness of the Wild Wood, is the description of Mr. Badger's kitchen in Chapter 4, where everything is cheery, warm, and cheerful. By examining this passage and others, the children can readily grasp the concept of personification, and they can learn how effective personification can be when its tone matches that of the passage in which it appears. The students might contrast this scene to Mole's entrance into the Wild Wood. They should see that the human qualities assigned to inanimate things frequently match the emotional state of the observer; in other words, the human qualities exist more in the imagination of the observer than in the inanimate objects they are assigned to.

II. Syntax

One of the outstanding features of The Wind in the Willows is the conversational charm created by the fluid style. In order that the children may begin to understand, and perhaps even to use, some common methods of sentence expansion, they might perform some simple syntactical analysis.

This assignment may be difficult for many sixth graders. The primary problem will probably be to get students to limit their stories to a single episode and to develop that episode to make it reveal character.

III. Pupils can have fun with descriptive writing to supplement the text. Ask the children to write descriptions of food they especially like, attempting to appeal to the senses of the reader. Ask them to describe the same food as they think it would appear in Toad's imagination when he is so hungry during his misadventures. The students could try similar descriptions of foods that they dislike particularly. Would that food seem the same to Toad in his predicament? As the students are writing their descriptions, the teacher should suggest selection of appropriate details rather than profusion of details.

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A. Put on the chalkboard a sentence like the following one from page 146 (Chapter 8):

Toad sat up on end once more
    dried his eyes,
    sipped his tea and
    munched his toast, and soon
    began talking freely about himself,
        and the house he lived in,
        and his doings there,
        and how important he was,
        and what a lot his friends thought of him.

Discuss the sentence with the children, making sure that they notice the compounding of parts of the sentence into series.

B. Try another sentence, from the same page, perhaps--being sure to post it on the board in such a manner that the parallel sentence parts, the series, are apparent. Discuss the methods of expansion in the new sentence, comparing them with those of the preceding example. The children may notice that where the verb is compounded in the first sentence ("sat up," "dried," "sipped," "munched," and "began"), it may simply be repeated in another. They may notice that the expansion of prepositional phrases can be different: in the first sentence the object of the preposition "about" is compounded, but in another sentence the preposition itself may be repeated. (Note: the children may not use the terminology we are using here ["verb," "preposition," etc.], but there is no real reason that they shouldn't use it if they know it. They can easily discuss the sentences, however, without any technical terminology.) What they will probably notice is the concept of parallelism at work in the compounding of sentence elements. The children's understanding of parallelism can be strengthened by using many of the examples of simple compounding that the core text affords. Eventually, the children should be able to perceive the principle of parallel structure at work even when complex phrase-structures are combined in series.

C. As parallel structures comprise one method of sentence expansion, so, too, do modifiers. When modifiers expand in series, they tend to do so in the appositive position (following the nouns they "modify") much more easily and frequently than they can in the less flexible attributive position (preceding the nouns they modify). Attempt to have the children identify the appositive and the attributive positions by using sentences from the core text until the children are capable of talking about complex appositive constructions. A good sentence for study appears in the chapter entitled, "Mr. Toad," just before Toad's sentencing by the Bench of Magistrates (page 121 in Scribner's school edition), where we have "Toad the terror, the traffic-queller," etc.

E. If you have been writing sentences on the chalk board as they are discussed in class, and if you have habitually been breaking them down into "levels" as has been done in this unit, you may begin to lead your students to some preliminary consideration of multi-level sentences. (The composition and rhetoric units of the junior and senior high school contain a sequential development of the concept of the multi-level sentence. The levels analyses used here are similar to--but not exactly like--those used in the secondary units, since in this context we are especially concerned with teaching parallelism as well as modification by non-restrictive modifiers. The teacher might particularly want to see the Grade 10 unit, *The Rhetoric of the Short Units of the Composition: Part A. The Rhetoric of the Sentence.*) The children have probably noticed that the principle of parallel structure that they have been developing applies to structures at the same level within a sentence. For example, consider this sentence from Chapter 7:

(1) . . . once more they began to see surfaces-
(2) *meadows* widespread
(2) and quiet *gardens*
(2) and the *river* itself . . . ,
(3) all *washed* clean . . . ,
(3) all *radiant* . . . ,

The children will notice that structures at level 2 tend to be the same (nouns) and those at level 3 tend to be the same (adjectives), but that there is no necessity that any of those at level 2 be the same as those at level 3.

F. Better students might pursue the discussion by speaking about other sentences that have been laid out in the same way, not necessarily making generalizations about methods of sentence expansion, but making observations about the ways particular sentences have been expanded. Children might then try to emulate some of the patterns in their own sentences. In the following sentence from page 145 (Chapter 8), for example, they might recognize the peculiar effectiveness resulting from a multiplicity of levels in the sentence; but they might also discuss the *lack* of parallelism in the multiplicity of structures:

(2) When the girl returned, some hours later,
(1) she carried a tray, with a cup of fragrant tea
(2) steaming on it;

and a plate
(2) piled up with very hot buttered toast,
(3) cut thick,
(3) very brown on both sides,
(3) with the butter running through the holes . . .

(Note: Exercises C, D, E, and F will probably be suitable only for very good classes, although all students should be able to understand the basic concept of the appositive in Exercise D.

III. Morphology

A. The following words were selected from a few pages in Chapter 7:

coolness
greenness
freshness
consciousness
clearness
forgetfulness
richness
happiness

B. Ask the children what kinds of words these words appear to be. (They will recognize them as nouns, whether or not they call them nouns.)

C. Have the children remove the suffix -*ness* from each word. Now what kind of words are they? (They will recognize that these words are ordinarily adjectives.)

D. See if the students can make any conclusions about what happens to adjectives when the suffix -*ness* is added to them. They might attempt to add -*ness* to a great many adjectives they know. Can they *always* create new nouns by adding -*ness* to adjectives?

E. The same kind of exercise could be done using -tion (or -ion, or -ation, depending upon the spelling of the root word) or -ment added to verbs. The following words are also from Chapter 7:

fascination	judgment
hesitation	contentment

Extended Activities

I. If the class does not secure a number of paperbook editions of The Wind in the Willows, the teacher might secure one copy (used or paperback) and separate it into twelve small booklets of one chapter each, putting a cover with the name and number of each chapter on the outside. After each chapter is read aloud, the single chapters can be made available for
   1. children who were absent and wish to catch up.
   2. children who wish to reread the chapter to find answers to questions.
   3. children who wish to reread each chapter for themselves.

II. The characters in this book would make good puppet characters. They could be made with papier-mâché, or of stocking feet with the ears and snouts sewed on. The children could read favorite chapters as they put on the show. If a part is not conversation, a "narrator" could read that part.

III. In the Scribner Edition there is a map by Ernest H. Shepard showing various settings for the chapters. Some of the children might enjoy making a large map to hang in the room.

IV. The pupils may enjoy making up tunes to the various songs in the book. Some children have a real talent for this.

V. Have the children use the tape-recorder to characterize each of the story's characters in a dialogue which they write themselves. After they have recorded their characterizations, play back the tape and have the class decide which character the student is portraying. (Students who are less creative might enjoy using dialogue from the book.)

POETRY:

e. e. cummings, "In Just --" Golden Treasury of Poetry
(This poem in description of spring is especially remarkable for its detail - not profusion of detail, but precision of detail.

Have the students note particularly the pleasant, "spring-like" associations they have with the few details--"mud-luscious," "puddle-wonderful," "hop-scotch and jump-rope," etc. The study of the poem would be particularly apt in conjunction with suggested Composition Activity III.

Elizabeth Coatsworth, "On a Night of Snow" Golden Treasury of Poetry

(This sonnet in dialogue form expresses the difference between human reactions and animal reactions to the same situation. There is apparently some mysterious force which draws the cat away from warmth and comfort to a place where "wild winds blow.")

Bliss Carmen, "Vagabond Song" Golden Treasury of Poetry

(This poem combines an admirable selection of natural detail with a sense of an instinctive power which draws the poet to action. The students may recognize that there are human impulses similar to the reactions of animals to the instinctive springs of action so important in The Wind in the Willows.)

Rosalie Grayer, "Altar Smoke" Golden Treasury of Poetry

(This poem combines a richness of suggestive detail with the mystery of powers transcendent over the natural world. The movement from natural beauty to a perception of the divine parallels the same movement on the Island of Pan.)

William Wordsworth, "Written in March" Golden Treasury of Poetry

John Keats, "Minnows" Golden Treasury of Poetry

Gerard Manley Hopkins, "Pied Beauty" Golden Treasury of Poetry

(All of these brief poems by major poets are notable for their diction--for the delicacy and accuracy of the word pictures they create. Because of its unusual diction and syntax, the Hopkins poem may be too difficult for most students.)

BIBLIOGRAPHY:

Meindert DeJong, The Little Cow and the Turtle (New York: Harper & Brothers, 1955).

Georgia Engelhard, *Peterli and the Mountain* (Philadelphia: J. B. Lippincott Company, 1954).

Barbara Reynolds, *Pepper* (New York: Charles Scribner's Sons, 1952).

Jane Rietveld, *Wild Dog* (Chicago: Wilcox & Follett Publishing Company, 1953).

Unit 66: Other Lands and People:

HANS BRINKER

OTHER LANDS AND PEOPLE:
HANS BRINKER

CORE TEXT:

Mary Mapes Dodge, Hans Brinker (Garden City, N. Y.: Garden City Publishing Co., Inc., 1932). [Also available in paperback from Dolphin Books, New York]

ALTERNATE TEXT:

Johanna Spyri, Heidi (Philadelphia: J. B. Lippincott Company, 1948).

GENERAL INTRODUCTION:

Hans Brinker was one of the earliest stories of other lands written especially for children. Its dual purpose--to tell a good story about Dutch children and to give as much of the history and customs of the people of Holland as possible--fits perfectly into the objectives of the series of units in the elementary program about other lands and people--to assert the common characteristics children have in all places at all times and to present the distinctive characteristics of cultures outside the students' experience. Hans Brinker has become a classic of children's literature because it accomplishes its dual purpose without sacrificing literary excellence to didacticism.

This unit serves as a climax to the series of units on other lands and people; the children will enjoy both the information the book contains in comparison to what they have learned of other cultures and the presentation of that information in an enjoyable manner. This story is one of the small group of "novels" presented in the elementary literature program, and as such the book bears comparison with other stories that are more or less fully developed: The Door in the Wall (Grade 5): Charlotte's Web (Grade 4); Island of the Blue Dolphins (Grade 5); and the sixth grade units on The Wind in the Willows, The Adventures of Tom Sawyer, and Big Red. In its careful use of the Dutch language, the unit relates to other units that treat of the history and development of the English language and the particular structural devices common to English and related languages. Since the book contains a number of Dutch folk tales, the children may like to recall what they know of the folk tale genre as it has been developed in the series of units in the elementary school literature program.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Mary Mapes Dodge (1831-1905) was a leader in the field of juvenile literature in her own time and performed a great pioneering service in the field by refusing to "write down" to children. She was editor of St. Nicholas' Magazine and by buying only the best works of the best writers she learned a great deal about Holland. Curiously enough, at the time she wrote Hans Brinker, she had never seen Holland; yet, years later, a Dutch bookseller recommended it to her as the best children's book about Holland, and it was generally so regarded in Holland itself.

Structure

Modern readers question the value of the factual, historical material in the book in much the same way that they have reservations about the whaling chapters in Melville's Moby Dick. But the informative chapters in Hans Brinker are truly an important part of the story. The explanation of the history of the Dutch people and their customs furnishes insights into the characters in the narrative section of the book. The information in the book may be treated from a literary point of view; the students will primarily enjoy the story, and they will learn of Holland inadvertently. The author has tried to teach all she can of a beloved country in an interesting manner. The remarkably constant popularity of the book for almost one hundred years attests to her success.

The main plot of the Brinker family branches into four parallel themes: The Brinker father's recovery; the finding of the lost money; the finding of the lost son of the doctor; and the winning of the silver skates. The story within the story is the forty-mile skating trip of the boys, in which the historic information is given. All the themes converge to a happy series of climaxes near the end of the book. The motif of the main plot shows that the courage of the Brinkers eventually wins them their reward. They are allowed to scatter their goodness to others and help them. Although the process is sometimes tedious for the characters, good always triumphs over evil in the end.

Characters

Hans Brinker is full of a multitude of Dickensian characters, brilliantly portrayed by the tiniest details of their appearance, behavior, idiosyncracies, physical traits, etc. They are Dickensian not only in the explicitness of the details of their presentation, but also in that they are relatively static, or "flat," characters. The reader's understanding of certain characters changes as he reads further into the story, but the individual characters remain essentially the same throughout. The good are eminently and always good; the evil are consistently wicked, jeering, and cruel. The characterizations of the main characters are especially strong; Hans is courage and steadfastness personified, and all of the sturdy Dutch virtues are epitomized by his little sister, Gretel. The lesser "good" characters are consistently kind, understanding, and generous.

Style

The book is written in a charming conversational style, especially appealing to children. Mrs. Dodge's prose is forthright and honest, full of natural dialogue and intimate remarks to the reader. In spite of the numerous informative interruptions, the plot moves along at a remarkably fast pace, adding characters, themes, and suspense in a manner that accumulates excitement as it goes.

Themes

Both the informative and the narrative parts of the book will bear a good deal of interpretive discussion by teacher and students. There will have been implanted in the children many concepts of the customs of the Dutch people by the time they have reached the upper grades: the windmills, the wooden shoes, tulips, the Dutch love for cleanliness, skating on the frozen canals, and many others. The teacher will have to explain that, though these conditions still exist to a lesser degree, the Netherlands (as it is called today) is now a modern country very much like ours in conveniences and automation. Much of the old atmosphere is preserved for the tourists.

Mary Mapes Dodge has vividly portrayed her characters, so the children reading and hearing the book can become acquainted with the Dutch children in a closer intimacy than they would gain from reading a social studies book or an encyclopedia. American children can realize the feelings, aspirations, dreams, morals, and values of the Dutch children. They will find that they are very much the same as their own.

SUGGESTED PROCEDURES:

Literature Presentation

I. Most of the students will probably have studied Holland (or "the Netherlands," as it is now called) at one time or another and will know something of the country, its dependence upon the dikes, etc. They will probably immediately think of tulips, windmills, and wooden shoes--all things closely related with the Holland of the days of Hans Brinker. They will also perhaps know of the industrialization of modern Netherlands and its outstanding advance in the area of technological development. To bridge the gap, they can learn from Hans Brinker the qualities of Dutch culture that have not changed--particularly the courage and energy and industry of the Dutch people.

II. Read the book aloud to the children in sessions as long as are practical. It is preferable to read the book in its entirety; but if the attention and interest of the students wander during the reading of the historical parts of the book, it would be better for the teacher to edit the reading judiciously than to lose the students entirely.

III. Discussion

A. Chapters 1-3

1. Why does Holland have canals, dikes, windmills, etc.?
2. Does it still have these things?
3. Are there canals, dikes, windmills, etc., in the United States? How are they different from those in Holland?
4. What do you think of Hans and Gretel when you first meet them?
5. How does the author get you to like them?
6. How does the author begin to build mystery about Hans and Gretel's father? How do the children feel about him?

B. Chapters 4-7

1. Through literature we can actually be in another time and place. In Chapter 4 the children in the warm American schoolroom endure the cold, the hunger, and the poverty of the Brinker children. Ask the children to consider how literature shakes them out of their usual rut and shows them new perspectives. They look out upon life through other eyes than their own, and see themselves in a new light.
2. Notice that Carl Schummel emerges as the sneering villain of the group of boys. Discuss the characterization of Carl.
3. How did Raff, the father, become ill?
4. Can we really call him an idiot?

5. What do you think will happen to Raff?
6. Where do you think the stocking of money could be?
7. The mysterious watch is mentioned in this chapter. Do you think it will have a significant place in the plot? Why do you think so?
8. Compare the Dutch Christmas celebration with ours. Which customs have we inherited or borrowed from them?
9. Describe Dr. Boekman. Do you think he is mean? Why? Do you think he might be kind underneath? Why? What does the doctor notice about Hans?

C. Chapters 8-31

1. In these chapters the boys go on a forty-mile skating trip, and this section gives much historical information and description of Holland. The boys see art collections and museum pieces; they hear legends and talk about the Dutch heroes. Put the English cousin on the bulletin board and affix his name, Benjamin Dobbs, to the figure. Add the many new Dutch words to the word list. Enjoy the trip chapter by chapter. Some of the details in these chapters may be burdensome, but it is hoped that few of these digressions from the main plot will be omitted. They have survived deletion by editors for a hundred years, and are a main part of this grand old book.
2. Discuss how cleverly the author has drawn fact into fiction in this section. She has created characters who knit both the information she wants to give and the Brinker story together.
3. In Chapters 14 and 15, the author returns briefly to the Brinker story. Why does she do this? What effect does this abrupt change of pace have on the story?
4. In each of these chapters about the canal trip, have the children look for the ways in which Mrs. Dodge makes the geography, history, customs, and museums interesting reading. Discuss how, in social studies and science reports, which are for the most part factual, some of her devices could be used to provide interest.
5. Does Mrs. Dodge employ humor inher book?
6. What does Jacob Poot's fatness do for the trip?
7. How does "Benjamin" contribute to the story?
8. Why do you think the author puts the incident of the attempted robbery in the story?
9. Do you think it has anything to do with the main plot?
10. How does Carl Schummel appear in the robbery scene?

11. Do you think Carl is really gallant?
12. Do you detect the sarcasm by the author here?

D. Chapters 32-36

1. Can you describe the "feeling in the air" in the Brinker cottage?
2. How does the room look?
3. Discuss the "setting" for this chapter. What does it do for the story?
4. Can you feel how this room and its sadness and anxiety contrast with the happy time on the canal? How does it feel different?
5. Does the scene of the happy children just out of school make the grieving little bundle that is Gretel seem sadder?
6. How does the author let us know what Gretel is thinking?
7. Can we hear each other's thoughts? (This is a device which authors can use in literature to further their plots.)
8. What does the title of Chapter 34 mean to you?
9. Do you think this operation could have been performed a hundred years ago? (May Hill Arbuthnot states that this operation is authenticated.)
10. In an earlier chapter you were asked what kind of man you thought Dr. Boekman was. What is your opinion now?

E. Chapters 37-41

1. What should Dame Brinker tell her husband about the past ten years?
2. How does she handle the situation?
3. Notice that Annie Bouman is brought into the story with an important role. This fact becomes important in the story. Can you guess what the author has in store for her? Do you see how the author is introducing a character that will be meaningful to the conclusion of the plot?
4. What is the significance of the statement, "He killed a stork, the wicked old wretch!"?
5. Does Annie really have a friend who wants to buy Hans' skates?
6. While Hans is looking for work, he affects many of the men who have to turn him away. Why does he affect them?

7. Why does Hans take off his shoes before entering the Broek house?
8. In what way does the author word the purpose? (they were left outside to act as "sentinels" until his return.)
9. Mevrouw van Holp enters the scene for one purpose, to give a clue as to Dr. Boekman's gruffness. Can you detect what that clue is? (Many years ago he lost his only child.)
10. In Chapter 41 the stocking of money is found. That night Hans has a dream. Can you interpret the dream?

F. Chapters 42-45

1. In these chapters the author again picks up the "watch" theme. Can you remember any previous allusions to the watch?
2. How does the doctor's manner change when he finds out about his son?
3. The race has come at last! Ask this first question before reading: Who do you think will win the race? Why? Then, after these chapters have been read, ask these:
4. Why does not the author have Hans win the race when he is the hero of the book?
5. Would you have made him win the race? Why?
6. Why do you think the race is the highlight of the year?
7. How does the name "Thomas Higgs" come to be found?
8. What does that name mean to the Brinker family?

G. Chapters 46-48

1. Chapter 46 takes the reader to England. English dialect is written. Observe that the English lady leaves the "h" off Mr. Higgs' name. The Cockney English affix "h's" to words beginning with vowels, and leave them off of words beginning with "h." Also, notice in this chapter the differences in food between Holland and England.
2. These are the concluding chapters. The final conclusions to the parallel plots emerge with a happy ending. Years pass, and the author reaches into the future to reward all the good souls for their goodness and charity. What are these rewards? What has happened to the characters that you have enjoyed in the book?
3. What has become of the villain of the book, Carl Schummel?
4. What of Hans' future?

5. What of Jacob Poot?
6. Who now owns the factory?
7. Did the author give this book a good name?
8. What other names could you suggest for it?

Composition Activities

I. Few of the children will have experienced real hardship. In order to get them to extend themselves imaginatively, see if they can write brief descriptions of how it must feel to be out of doors wearing a coat that is much too thin for the season, and wearing the coat by necessity and not by choice. (Notice how many of the students are perceptive enough to include a note of acceptance of hardship, as the characters in the core text are able to assume.)

II. Help the students attempt to reveal character through the dialogue in a short conversation between two boys. Have one boy be a fine upstanding young lad like Peter van Holp and the other a sneering and cruel young fellow like Carl Schummel. Ask the students to make the characters of the two boys as clear as they can without using any descriptions of the boys, their manners, or their characters.

III. Have some of the more capable children attempt extended metaphors, perhaps extended as far as to a very brief story. They should imply a general comparison at the very beginning and continue to carry out the analogy between the two things compared as the story continues through a paragraph or two, or even more. A very brief example, comparing an old man's life to a river, follows:

> "The old man stood and watched the river run out to the sea. He thought of its source high in the mountains. His mind followed it through the valleys and meadows, across plains and through farmlands, down to the seaside, and out to the ocean."

(This passage is metaphorical by implication rather than by any direct statement of relationship. It takes for granted that the reader will make the comparison to the beginning, course, and end of life.)

IV. After the children have been introduced to nearly all the characters in the core text, ask them to choose the one that is most interesting to them and write a description, using picturesque speech is possible, of that character. After they have finished the book, have the children go back to their descriptions to see if the characters have changed or if the students have changed their minds about them in any way.

(After the children have written their papers, give them an opportunity to proofread them and rewrite them. Have them check the arrangement of their writing on the page, the punctuation, spelling, and expression to see if the paper gives exactly the impression they desire.)

Language Explorations

I. History of the Language

Hans Brinker offers excellent opportunities to strengthen students' knowledge of "family" relationships among languages. The students may be surprised to learn that the Dutch language that Hans Brinker speaks in the book is very closely related to the English language that they speak, both languages having developed from essentially the same parent language.

A. The Dutch words in the book could be compared with German and French words from Dr. George Washington Carver, Scientist, and with Spanish words. See how many words can be remembered in these languages. (Read the ninth grade units on dialect and the history of the language, if possible, and introduce to the children some of the material concerning relationships between English and Germanic members of the Indo-European family of languages.)

B. Make a Dutch Word chart to hang in the room. As new Dutch words appear, the children may put them on the chart. Clarify the titles (These can also go on the chart):

Mrs. or Madame - Mevrouw (mef'frow)
Mr. - Mynheer (mine heer')
Miss - jufvrouw (yung'frow)

The relationship between Dutch and the language of the Anglo-Saxon invaders who lived in the Dutch-German-Danish lowlands near the North Sea may be usefully explored here.

II. Diction

A. In chapter 16, notice the choice of words the author uses as she describes the great organ. Find words in this passage that are onomatopoetic (imitative of natural sounds): "ding-dong" sounds like bells; "scream" sounds like a scream. Have the children think of more words that do this. ("Tinkle," "boom," "swish," "roar," etc.)

B. In this same passage about the organ, notice how the choice of words creates the mood. When the music is loud the author employs such words as "bold," "storm," "thunder." Then, when the music becomes soft, she uses such terms as "soft," "tender," and "loving."

C. Have the children describe orally, using "mood words," some of the following situations:

1. Out in the woods
2. In church
3. On the canal
4. On the ice boat
5. On the playground
6. At the seaside
7. By a waterfall
8. At a music concert

D. In Chapter 38 notice the old world slang. "Tut-tut" is used twice. What slang expression would be used today in place of "Tut-tut"?

Slang is informal speech that is used by most people with their close friends. New slang words keep popping up, are used for a while, then go out of vogue. Can you think of slang words that you used last year that you never hear any more? Sometimes, however, slang words are so appropriate that they stay and become acceptable expressions. For instance, the words "bus" and "mob" were once slang words. While slang is not always bad usage, there is a possibility that it will cripple the language and keep a person from using more accurate words that are more acceptable English.

III. Morphology

Make up some new adjectives using two words. Put a hyphen between them to show that they are not usually used this way. For instance here are some to give you a start:

stony-eyed, hard-headed, under-handed, long-fingered

IV. Form Classes (Sentence Openers)

Most sentences in good modern English prose begin with the subject. Those which do not usually begin either with adverbial sentence modifiers--words, phrases, or clauses--or with absolute phrases ("The job done, the man . . ."). Very few, in fact, begin with present or past participial modifiers ("Running home, John . . . ," or "Stung by her reply, he . . ."). Such openers do appear frequently in sportswriting and newswriting, but seldom in the work of more literary writers, although English books have long been teaching such openers. Before the teacher begins the exercises which follow, she should direct the attention of the class to the beginnings of sentences in the students' reading.

A. Set up a list of simple adverbs on the chalk board, then ask the students to complete sentences using these words as the first word in the sentence. Examples:

Later
Jokingly
Slowly
Hastily
Earlier

Simply
Again
Previously
Surely
Firmly

Briskly
Sweetly
Swiftly
Quickly
Sourly

B. List simple adverbial phrases on the chalk board, then ask the students to complete sentences using these phrases as the first words in the sentence. Examples:

On the rock,
By the car,
Across the street,

Above the trees,
Beyond his reach,
At the beach,

Back at the ranch,
Under the saddle,
Beneath the stone,

C. Compound the problem now by listing double adverbial phrases, then asking the students to complete sentences using these phrases as their sentence openers. Examples:

On the beach by the water's edge,
In the tree on the topmost branch,
On the roof behind the chimney,

D. If the class has little difficulty assimilating the sentence openers in the preceding exercises, the teacher may wish to substitute absolute elements as sentence openers, again asking the students to use the listed phrases as the opening words in sentences. Examples:

The job done, Tom . . .
His horse gone, the cowboy . . .
The sun down, the men . . .

E. List conjunctions on the chalk board; ask the students to explain the distinctions in meaning among them; then make complete sentences using them as the first word in the sentence. To make the meanings of these words more precise, the teacher may ask the students to use the same sentence with two or three different conjunctions, suggesting the probable nature of the sentence preceding the conjunction in each instance. Examples:

and
or
for
yet
moreover
still
but

F. List a series of adverbial clauses on the chalk board; ask the students to make complete sentences using these clauses to begin the sentences.

Before the class began,
Because he drew first,
Whenever he ate too much,
Long after they pulled the tooth,
When the horse started sunfishing,
By the time he got there,
After the fun began,

Extended Activities

I. If possible, during the trip on the canal, bring to the room some prints of early Dutch painters. This realistic type of art appeals to children in the upper grades. Try to include in the group some paintings of Rembrandt, Hals, Vermeer, etc. A portfolio of reproductions of the world's greatest paintings can be found in most libraries.

II. In Chapter 35, there is an example of how gossip can spread. The tale of Raff's cure is wildly told and as wildly distorted. (This may suggest why folk tales and legends have changed slightly in the telling before they were written down.) Send five children out of the room. Make up a very short story. Call in the first child. Tell him the story. Have him repeat it to the next child called in. Repeat until all have been told. Now, see if the first story has been distorted.

III. If possible, let the children make a Canal Scene on the bulletin board. Let the characters in the book appear there, as children skating. The colorful yet simple Dutch costumes should prove an interesting art activity. The names of each character could be affixed to the figures: Hans Brinker, Gretel Brinker, Hilda van Holp, Ludwig van Holp, Jacob Poot (a very fat boy), a small boy with a big name, Voostenwalbert Schimmelpenninck, and Katrinka Flack. (Ludwig, Gretel, and Carl were named after German friends. Their Dutch names would be Lodewyk, (lode'wik), Grietje (gree' jee), and Karel (kar' el).

POETRY:

Henry Wadsworth Longfellow, "Paul Revere's Ride"
Golden Treasury of Poetry

(One of the chapters in Hans Brinker deals with the story of the little Dutch boy who saved his country by holding his finger in the dike. The legend has no basis in fact, yet it remains the most popular and familiar legend of all those known about Holland. Longfellow's story of Paul Revere's ride to warn the colonists of the coming of the British troops is in the same class. It is not true, yet the story [particularly this version by Longfellow] is one of the best known tales in the American culture. It has little basis in history, and it has many defects as a serious poem, yet it never fails to capture young people with its rhythm and mounting drama. It is a worthy part of an American child's literary heritage, just as the history and legends that the Dutch boys discover during their journey are important to their culture and their understanding of it.)

Robert Frost, "Good-bye and Keep Cold"
Golden Treasury of Poetry

(This poem is a half-whimsical mixture of feelings about the changing of seasons and the coming of winter, reminiscent of the mixture of feelings about the changing of things that is so dominant in the tone of Hans Brinker.)

BIBLIOGRAPHY:

Elizabeth Foreman Lewis, Young Fu of the Upper Yangtze (New York: The John C. Winston Company, 1932).

Louise Rankin, Daughter of the Mountains (New York: The Viking Press, 1948).

Pearl Buck, The Big Wave (Toronto: Longman's, Green & Co., Inc., 1947).

Arthur Ransome, Swallows and Amazons (Philadelphia: J. B. Lippincott Company, 1931).

Unit 67: Other Lands and People:

SECRET OF THE ANDES

OTHER LANDS AND PEOPLE:
SECRET OF THE ANDES

CORE TEXT:

Ann Nolan Clark, Secret of the Andes (New York: The Viking Press, 1952).

ALTERNATE TEXT:

Ann Nolan Clark, Santiago (New York: The Viking Press, 1955).

GENERAL INTRODUCTION

This unit is designed as the final member of the elementary series on other lands and people. The earlier units of the series, A Pair of Red Clogs, Crow Boy, The Red Balloon, A Brother for the Orphelines, The Door in the Wall, and Hans Brinker, are related to this unit in setting and in method of presentation. There are prominent historical elements in this story related to those in the stories of King Arthur (Grade 6). Secret of the Andes is related to The Hobbit (Grade 6) in being an adventure quest with a symbolic treasure at the end.

The objectives of this unit are: (1) further to develop the students' ability to understand and appreciate stories of cultures different from our own; (2) to expose students to a story involving elements of myth, history, symbolism, and romanticism as well as the simple lure of distant places and strange customs; (3) to present a simple example of the powerful quest-for-identity theme; and (4) to enable students to encounter a fine children's novel.

BACKGROUND INFORMATION FOR THE TEACHER:

Setting

The fascinating story of the Inca, one of the three great pre-Columbian civilizations in America, is best presented in H. W. Prescott's History of the Conquest of Peru. This work is one of the world's great histories, and would be well worth reading if time allows. There are three readable paperbacks on the subject listed in the Bibliography. For the teacher whose time is severely limited, a few major points about the Inca civilization are given below.

The Inca empire was in some ways similar to the Roman empire. Both peoples arose from one of a number of similar tribes and imposed their customs, language, and rule over a great area in a relatively short time. Both showed a genius for conquest, administration, and road-building. Both were populated by soldier-farmers. Both disintegrated politically under the force of invasions. The idea of both empires long outlived their real existence.

We do not know as much about the Peruvian empire as we do about the Roman one, primarily because most of our knowledge about the Inca comes from archeology and from the reports of outsiders. The Inca had no writing, no alphabet, no pictographs--nothing but a mnemonic recording device (quipu). The quipu was used as an aid to memory, and nothing but its numerical values can be deciphered by modern scientists, although trained readers probably used it to remember all sorts of things. Nevertheless, it was never a form of writing in the strict sense, for it required a verbal report to be understood. It consisted of a string from which other strings hung down. The hanging strings were tied in knots of various sorts at regular intervals. These knots represented numbers belonging to a decimal system. The concept of zero was understood in Peru centuries before the Arabs contributed it to European culture.

The other striking superiorities of Inca culture to European culture of the same period were in surgery, pharmacy, and textiles. Amputation and trepanning were common. No other people has matched the skill of Peruvian textile artists, even to the present day. Neither the plow nor the wheel in any form (including the potter's wheel and the true arch) was known. Nevertheless, the Peruvians were highly skilled farmers and wonderful architects and engineers.

Most of the vegetables of the modern world are the gifts of these people. Potatoes, manioc, corn, all beans (except the soy bean and broad bean), pepper, cashews, brazil nuts, avocados, tomatoes, chocolate, pineapples, cucumbers, raspberries, strawberries, and blackberries come from American Indian cultures, and most of them were grown by the Inca.

The massive and finely executed architecture built without dray animals or plans (models in clay or stone may have been used) have excited the wonder of everyone who has seen them. Stones weighing 20 tons were somehow cut with stone tools, placed in walls, and fitted so perfectly that not even a thin blade can be forced between them. No mortar was used in such edifices, although it was often used in common houses. The Inca built more buildings than did the Romans. The Inca road system compres favorably to the Roman one.

The arts of pottery and metallurgy (especially goldsmithing) were also highly developed. It is largely because of the huge quantities of gold, most of it in statues, figurines, plating on public buildings, repoussé works, and ornaments possessed by the Inca that their culture was destroyed so thoroughly and rapidly. It is estimated that the gold and silver delivered to Pizarro as ransom for Atahualpa would be worth $198,516,420.00 in modern purchasing power. Gold came into Cuzco at the rate of about 7,000,000 ounces annually. Only placer mining was known.

The Inca probably began small-scale conquests around 1200 A. D. The first great conqueror was crowned in 1438. He and his son, who died in 1493, were comparable to Alexander the Great, Julius Caesar, and Napoleon in the extent and rapidity of their victories. The empire stretched more than 3500 miles along the western coast of South America, reaching inland to the jungles of the Amazonian basin. The entire area was efficiently, fairly, and rigorously governed. Quechua (pronounced kečwa) was the official language. It was spoken by all officials, of whom there were 1,381 per 10,000 men. Originally, the word "Inca" applied to the conquering tribe and to its chief, but the need for officials exceeded the supply of male tribe members, so conquered chieftains who cooperated were made Incas by courtesy and left in charge of their domains. Their sons were taken to Cuzco as hostages and indoctrinated with Inca religion, ideology, and customs. This practice insured loyal and competent local government in the second generation.

Any rebellion was promptly crushed by the professional state army, led by brothers and uncles of the ruler. The great highways allowed rapid movement of troops and provisions. No one was permitted to travel the roads except on state business. There were messengers stationed at short intervals along the routes. They ran with quipu, small objects, and even fresh fish for the royal table, to the next station, where another messenger took over. The efficiency of this relay system was remarkable.

Aside from the officials, who were an aristocratic class devoting their full time to governing a village or a group of village governors, or a group of area governors, or a group of provincial governors, and so on up to the Inca himself, there were professional men, full time craftsmen, and priests in the Inca society. There were also two privileged groups of women selected for talent, beauty and intelligence in childhood. One group became priestesses of a sort. They took a vow of chastity and lived in a building connected to a temple. The other group was destined for marriage or concubinage with officials and royalty. These women were highly trained in textile arts and social polish.

The general populace had two professions, farming and soldiering. Crops were cultivated for the state, the religion, and private use. Periods of service in the army were required of all able-bodied men. Some tribes had special skills, such as dancing or pottery-making, and their members practiced them for the state instead of serving as soldiers, unless there was an emergency. Aside from farming and soldiering, people were conscripted for other services, such as bridge repair, road construction, building, and mining. The less pleasant tasks were done on short terms of service.

There were many festivals and holidays, celebrated with beer-drinking, dancing, and local, private-enterprise markets. They were religious in nature. The sun and the Inca were the objects of adoration. Coca was probably taken only in connection with religious services.

Life under the Inca was much superior to life in an unconquered area. Not only did the conquerors bring justice and peace, but also brought opportunities for advancement to the talented, and great store-houses of grain and dried vegetables for insurance against famine.

The empire seems to have been remarkably free from corruption, dishonesty, and discontent. One reason is that greed was rare. Gold was a religious, not an economic, object. Luxuries were associated with responsibilities. Whether this state of affairs would have deteriorated in time must remain unknown, since the Spanish conquistadores destroyed the entire civilization in the first few years after they discovered it.

Genre

Sixth-grade students are developing an awareness of the significance and value of other lands, cultures, and social problems, both politically and historically. Secret of the Andes presents both a contemporary study of a South American culture and a look from the "inside" at an ancient and honorable race. The historical perspective of the modern story will appeal to the growing interest in the nature of the "real world" which students feel at this grade level.

This story fits the general category of Utopian literature, although it is not a satire. A glorious past is presented for the reader's admiration, contrasted with a present situation that is less desirable. As in all stories of the Golden Age, the real goal lies not in the past but in the future, where the possibility of reaching the ideal lies. The ideal in Secret of the Andes is one somewhere between what modern Americans value and what the Inca values. A high conception of duty and loyalty, devotion to work, a large capacity for filial, political and religious reverence, and the simplicity of outdoor life, with its respect for animals and weather--all of these are values we admire today and that the Inca culture bred into its people. The Inca lust for conquest has been modified to a stoic courage in the attempt to preserve old customs--a more acceptable virtue in many modern eyes. The awe with which Cusi regards gold may be interpreted as an aesthetic or patriotic emotion rather than a religious one by a reader who wishes to do so.

The novel is not a realistic portrayal of modern Peruvian life. The surviving Quechua Indians do not live in Inca cities nor retain any of the old governmental hierarchy, and they are Roman Catholics. They are very poor; they are addicted to coca and make a lot of chicha (corn beer); they are noted for their physical stamina at high altitudes. The royal llama herds are gone, and the lost gold is no doubt lost. There is little if any romance in the lives of the descendants of the Inca. There is no one in the world who remembers Inca astronomy, surgery, or how to read the quipu. At least, none of the Peruvian experts has been able to find such a person.

The novel, in short, is a novel, and a somewhat romantic one. It is not a sociological study. On the other hand, it creates an atmosphere rather similar to the one created in archeological and historical studies of the Inca written by sympathetic experts on the subject. There is nothing inaccurate in the picture Ann Nolan Clark draws, if the reader takes it as the author intended it to be taken--as a fiction describing the human charm and reality of a great extinct culture in order to portray in an appealing way the growing up of an Indian boy.

Structure

The basic plot structure is that of the bildungs-roman, or the novel of growing up. Cusi comes of age (in the eyes of his culture) or to self-awareness (in the eyes of our culture) early in the story. He then feels a need to discover his place in the world, and the plot carries him through a series of events that enlighten him, ending with his acceptance of mature responsibility, a life-work and a social role. As in most stories of this kind, the hero faces the problem of establishing his relations to a number of groups, from the small one of the family through the larger ones of race, culture, and the "outside" (that is, the modern Spanish) world. The teacher will notice that Cusi has very little difficulty with his own personality. The Inca culture probably was not as concerned as modern Western ones are with crises of personality or with problems of individuality.

Theme

The major theme of the story is the quest for identity. Unlike many treatments of this theme, Secret of the Andes does not require its hero to forsake his heritage in order to fulfill himself. Cusi's nameless longing leads him on a road through an alien world, a road that circles back to his childhood home--what he discovers is the meaning of that home, and once understood, it is perfectly satisfactory.

Instead of suggesting that identity should be sought by rejecting one's own culture for an alien one, Secret of the Andes suggests that one may find himself by finding his own culture, first by learning about it, then by locating it in relation to its past and present, in relation to other kinds of present-day life.

Style

The wealth of descriptive detail is remarkable and needs no analysis. Students will enjoy the vivid pictures of mountain, jungle, and urban scenery, of strange plants and animals, of picturesque characters such as the flute-player. The author is also highly successful in portraying personal relationships of great dignity, simplicity, and intensity. Note especially Cusi's confrontation with the Inca lady who is his mother, with the one who is not, and with the Spanish family.

The style is a simple and fast-paced one when the author describes action. In combination with the rich descriptions and occasional touches of lyric beauty in describing highly emotional scenes, the deftly rapid narration should be very attractive to the students.

Character

This story uses external characterization of all minor characters. The reader looks at them through Cusi's eyes. Cusi is usually seen from his own point of view. As he is a young boy, observant, intelligent, and innocent, the characters have a good deal of vividness but little psychological complexity. This sort of viewpoint is especially appropriate to a book designed for children and written about a society that places little value of idiosyncrasy.

Cusi is a "round" character; he develops from a lonely, uncertain boy into an assured young adult who knows where his happiness lies.

Chuto, the other major character, is "flat," as are the minor characters. His strong affection for Cusi, his patient wisdom in allowing the boy to choose for himself, even though he risks his happiness on Cusi's choice, make him a forcefully presented and memorable character.

The other persons in the story are mainly functional--they stand for aspects of Inca, Indian, and Spanish culture. The Amauta and the inhabitants of the walled city represent lost glories of Cusi's ancestors. The Inca lady in Cuzco is a figure for the tragedy of the loss of such glories. The jungle family and the salt-gatherers are examples of the modern Peruvian way of life. The Spanish family suggests some of the differences between Indian and European norms of behavior. The Spanish soldier represents the conflict between Cusi's world and the modern urban world.

SUGGESTED PROCEDURES:

Literature Presentation

I. To set the stage for a story about Peru, the teacher might show them the region on a map or globe to give them an idea of the locale of the story. The varied terrain and climate might be explained.

Some understanding of the advanced nature of the Inca empire should be established. The meaning of the word "Inca," the Spanish conquest of this great civilization, and the architectural monuments that survive it might be mentioned.

The teacher might ask if anyone has been to South America or has seen Inca works of art or pictures of them. Pictures of llamas, of buildings, goldsmith work, and pottery from Peru should be exhibited. There are a number of good pictures in the paperback books listed in the "Bibliography for Teachers," but all of them are small and in black-and-white. The core text contains attractive illustrations.

When the teacher has prepared the class for the story, she might write the name of the book, of its author, and of its illustrator on the board. It should not be necessary to introduce the characters ahead of time, since the major ones are very clearly presented at the beginning of the book.

II. Reading the Story

It is important that the teacher be familiar with the entire story before she begins to read it to the class. Otherwise, her reading would be in danger of misleading the students about the philosophy of the main characters, and in danger of ignoring the subtle hints about Cusi's past and future. The teacher should not slide over such references as Chuto's to "a symbol of royal blood," nor such remarks as his "'I do not want to go. There is need to go. Once I received a like request and refused it.'"

More prosaically, the teacher should be familiar with the pronunciation of the Indian words in the story. The more exotic ones are given below.

Amauta -- ahmoutah
Chuto -- shoe-toe
Cusi -- koo-see
Orqo-cil-ya --orkho-seel-yah
Quipu -- key-poo
Suncca -- soon-khah

III. The discussion questions which follow are only suggested ones. Some of the children will need more "what and who" questions, while some will find cause and effect questions more interesting.

A. Chapter 1

1. Discuss briefly the characters introduced in the first chapter. Elicit descriptive words for each: Cusi: young, responsible, excited, lonely (?); Chuto: old, wise, thoughtful; Minstrel: proud, graceful, wild, free.
2. What does Chuto mean when he says, "Curiosity can leap the highest wall; an open gate is better"?
3. Chuto tells the Singer of Songs that he is wise because he recognizes a symbol of royal blood. What do you think this symbol is?
4. What is Cusi's home? (mountain peaks and meadows)

B. Chapter 2

Before reading this chapter, be sure that the group understands that the Inca worshiped the sun. The name of the chapter, "Sunrise Calls," refers to the Inca chant to the rising sun.

1. Discuss the belief that the weather god took water from the Milky Way to make it rain.
2. What is it that Cusi keeps longing for? What is he lonesome for?

C. Chapter 3

1. Discuss the importance of the llama in both the present and past Inca culture.
2. Discuss the Inca's belief in their racial history and then reread the minstrel's song.

D. Chapter 4

1. What is the task Cusi has to do but doesn't like?
2. What is meant by "this year's giving"? Chuto says it is "so willed." What do you suppose he means?
3. Discuss the Temple to the Sun in Cuzco, the organization of the Inca government, the ransom gathered for the Inca Atahualpa, and his murder.
4. Be sure that the group sees the implications of the last stanzas of the minstrel's song: "and the ten thousand llamas and the wealth they carried disappeared from the earth forever and forever and forever."

E. Chapter 5

1. When the minstrel speaks of a people of two bloods whose blood runs in never-mixing streams, what does he mean?
2. Study Chuto's reply to the minstrel's questioning on page 37. At this point in the story, are we told what he means by his remarks? What do you think Chuto might be referring to?
3. Is Cusi's crossing the swinging bridge a courageous act? Does Chuto praise Cusi for his courage? Is it necessary he do so? What does this tell us about their relationship?

F. Chapter 6

1. Cusi and Chuto are now at a lower altitude. Can you explain the difference in the air and in the way Cusi feels?
2. What are some of the changes Cusi sees and feels as they descend to a lower altitude?
3. "The plot thickens," as the saying goes. Although the group will not be able to solve the riddle, there should be some discussion of Chuto's strange words about gates, on page 48.
4. Does Cusi feel welcome at the herdsmen's stone building? Reread the passage on page 48, about how it feels to be at home.

G. Chapter 7

1. The author continues to give subtle clues to the riddle's solution. The teacher will need to continue to call attention to the clues. In this chapter, for example, we are told that Cusi's mountain home is so well hidden that "It's almost as if no one is supposed to find it."
2. Why is it necessary for Chuto to explain to Cusi about windows?
3. What is Cusi's reaction to Chuto's refusal to answer his questions?

H. Chapter 8

1. Ask some pupil to explain how Chuto and Cusi get salt from the pit.
2. Why won't Chuto continue the journey home when they reach the cliff?
3. Discuss the conversation in the last two paragraphs. Do you begin to understand what it is that Chuto wants Cusi to do?

I. Chapter 9

1. Advanced pupils will understand and enjoy talking about the use of simile and metaphor in the discussion of Cusi's eager mind. (p. 65)
2. Why does Chuto tell the Amauta that Cusi is too young to be trained?

J. Chapter 10

1. Explain Chuto's remark that, "'Young birds look down from the nest only when they are nearly ready to fly.'"
2. What is it that the Amauta has taught Cusi? What has he not taught Cusi?
3. While both Cusi and Chuto spend hours watching the family in the valley, they have different motives for watching. What are they?
4. Discuss the quipu cord. (See pictures in World Book Encyclopedia, under Indians, American.)
5. What is the nature of Cusi's examination?
6. What are some words that might describe Cusi's feelings at the close of the chapter? (confused, hurt, sad, lonely, resentful)
7. Tell the group to remember Amauta's words: "Your heart will command your mind and your body."

K. Chapter 11

1. Discuss the custom of "tying" the sun so that it will not go away. If our culture believed as the Incas did, at what time of year would we tie the sun? (About Christmas time, or to be exact, on December 22.)
2. Has Chuto known all along that some day Cusi will leave?
3. Although Cusi does not say what he thinks about wanting to find a family, do you think Chuto understands?
4. Do you think Cusi will ever go back to Chuto?

L. Chapter 12

This is a very poignant situation; let the group lead discussion, if they desire.

M. Chapter 13

1. Who do you suppose the woman may have been?
2. Who has told the people at Ayllu that Cusi is coming?
3. Can you guess what the Year Father of Ayllu means when he says, "'Go your way and weep not that it circles.'"
4. Were you surprised at Cusi's reception outside the walls of Cuzco?
5. When Chuto speaks about opening a gate, is he referring to a real gate? Later, the Year Father mentions a curtain that Cusi will draw aside. Is he referring to a real curtain? How are the "gate" and "curtain" similar to the "door" in The Door in the Wall? (It is important that the children understand this. Because there are real gates also in the story, children may think only in terms of a literal meaning here.)

N. Chapter 14

1. Why don't Cusi and his Indian guide say their morning prayers in the same manner as Chuto and the others?
2. What is the religion of the Spaniards of Cuzco? How is it possible for Cusi to feel "alone" in a crowd of people? How does the author help you to undertand how Cusi feels?
3. What is meant by Cusi's "heart's desire"?

O. Chapter 15

1. Who was Titu?

2. Cusi's paper-roll fortune reads, "Grieve not if your searching circles." Where has he heard this before?

P. Chapter 16

1. Ask a class member to explain the saying, "Grieve not if your searching circles."
2. Has Cusi found his heart's desire?
3. What evidence do we have that Cusi has been watched constantly during his trip?

Q. Chapter 17

Discuss any portions of the plot which seem to be unresolved in the minds of the children. An immature group may need some help in interpretation. Pages 119-120 probably should be reread for such groups, as the "key" to the entire plot is found there. After the reading is finished, the teacher should have all available copies of Secret of the Andes available for reading by the children.

Language Explorations

I. Area words

Use travel folders, resort advertisements, or any other available colorful materials pertaining to the Andean countries. List words that are used to arouse interest in the area and to lure the traveler. These words may describe the native vegetation, the festivals, the architecture, the arts, ancient structures, or the local scenery and climate.

II. Derivation of words

Ask the children to find out what they can about the history of some of the words used in the story. Word Origins and other related books by Wilfred Funk will be invaluable. Suggestions for research: potato, music, window, vividly, valley, family, home.

III. Investigate those words which stem from Spanish or Indian words or refer to items peculiar to Latin America. Have the children work independently or appoint one child as scribe to keep a list for the class of these words and their meanings. Examples:

Chapter 1:
- llama
- coca
- olla
- chicha
- ychu grass
- poncho

Chapter 3:
- torturo

Chapter 4:
- chuno
- fiesta
- papa-aw-ki

Chapter 5:
- maguey

Chapter 6:
- punga-punga
- canihua
- atoc

Chapter 7:
- hacienda
- adobe
- patio
- sierras
- pampas

Chapter 10:
- quipu

Chapter 14-15:
- yapa
- mamita
- papita
- centavo
- ranchito

IV. Prefixes and Suffixes

Discuss the meanings of the prefixes and suffixes of words appearing in the story. Talk about how they change the original meaning of the word:

- displeasure
- disappear
- uninvited
- united
- uncertain
- unfamiliar
- impatient
- streamlet
- movement
- golden
- suddenly
- request
- return
- midday
- midafternoon

V. Discussion of the author's style

At this age and grade level, the children should be capable of discussing some of the elements which make an author's style distinctive and interesting. Discuss the following with consideration for the ability and interest of the group:

A. Use of repetition for emphasis. (Examples on pp. 20, 29, 33, 37, 41 and 43,)

B. Use of variety in sentence length. (Good examples on page 41,)

C. Use of metaphor and simile. (Good examples occur on pp. 14, 15, 17, 20, 21, 25, 86, 101.)

Composition Activities

I. Oral composition: Tape a conversation that Cusi might have carried on with the vendor in the marketplace when he bartered for the clothing. Several such conversations might be taped by a number of children with partners. In this way, a good part of Cusi's experience in the marketplace could be imaginatively portrayed.

II. Discuss the passages in which it was necessary to explain ordinary [to us] things to Cusi: the window (p. 50), the truck (p. 57), and the sea (p. 59). Ask the children to pretend that they have met Cusi for the first time and want to explain something that is very familiar to them but that would be unknown to him. Ask them to think about how they would explain such a thing and then write what they would say. Have the class members choose from the following suggestions or make up their own:

swimming pool
elephant
airplane
rocking chair
book
balloon
a lemon

toast
bicycle
lawnmower
television
a drum
spectacles
school

After sharing the explanations, use "The Blind Man and the Elephant," the poem by John H. Saxe, to illustrate how it is possible for people to see things differently.

III. Put a single word on the chalk board and then look for other ways to express that word (synonyms). Then add descriptive words. Treat several related words in this manner. Then ask the class to use combinations of the words and phrases to write descriptive sentences. Begin with words related to Secret of the Andes, such as:

mountain
river
llama
walked
sun

For example, for the word mountain, you might expect such words and phrases as: towering peak, giant cliff, elevation, hill, alp. If the group has difficulty getting started, encourage the use of Roget's *Thesaurus*.

Extended Activities

I. Give the class an opportunity to act out through pantomime some of the words of the core text. Put a list of vocabulary words on the board; give a piece of paper with one vocabulary word from the list to a number of class members. Ask each, in turn, to pantomime the meaning while the rest of the group attempts to guess what word he is acting out. Here is a brief list of words which might be used.

Chapter 1: crouched, wandering
Chapter 4: parched
Chapter 5: terrified, fascinated
Chapter 6: squinted, dense, gigantic, ancient
Chapter 7: fondness, gratitude
Chapter 8: shallow, narrow, clamor, frugal, hoarded
Chapter 12: affection, pleasure, stately, arrogantly

II. The group will enjoy making oral reports on related topics. These may be put on tape. Suggested topics:

Inca
quipu
maguey
coca
pampas
Peru
Pizarro
Atahualpa

III. Using 1/4" graph paper, make Inca designs. Remind the group that the Inca worshiped the sun. Suggest the use of monochromatic colors using shades of red or yellow. These may be matted on paper of a related shade, or they may serve as booklet covers in an activity such as that suggested under Language Explorations III.

POETRY:

Walt Whitman, "There Was A Child Went Forth"
Golden Treasury of Poetry

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Margaret Ernst, *More About Words* (New York: Knopf, 1951).

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Charles Earle Funk, *Heavens to Betsy and Other Curious Sayings*, *Hog on Ice and Other Curious Expressions*, *Thereby Hangs a Tale* [Three books] (New York: Harper and Row, 1955, 1948, 1950 respectively).

Funk and Funk, *Horsefeathers, and Other Curious Words* (New York: Harper and Row, 1958).

Francis Kalnay, *Chúcaro: Wild Pony of the Pampa* (New York: Harcourt, 1958).

Joseph Krumgold, *Onion John*, (New York: Thomas Y. Crowell, 1959).

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Dorothy Rhoads, *The Corn Grows Ripe* (New York: The Viking Press, 1956).

Jack Schaefer, *Old Ramon* (Boston: Houghton Mifflin Co., 1960).

For the Teacher

Bertrand Flornoy. *The World of the Inca* (Doubleday Anchor Paperback #A137, 1958). 95 cents

Wilfred Funk, *Word Origins and Their Romantic Stories* (London, Mayflower, 1950).

J. Alden Mason, The Ancient Civilizations of Peru (Penguin Books #A395, 1957), $1.45.

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Unit 68: Historical Fiction:

THE BOOK OF KING ARTHUR
AND HIS NOBLE KNIGHTS

HISTORICAL FICTION:
THE BOOK OF KING ARTHUR AND HIS NOBLE KNIGHTS

CORE TEXT:

Mary Macleod, The Book of King Arthur and His Noble Knights (Philadelphia: J. B. Lippincott Company, 1949).

ALTERNATE TEXT:

Gerald Gottlieb, The Adventures of Ulysses (New York: Random House, 1959).

GENERAL INTRODUCTION:

Heretofore the units on historical fiction have dealt with the American Heritage, usually blending historical fact with fiction. The air has been one of historical accuracy. But with King Arthur the genre shifts: King Arthur is a heroic tale, a cycle of stories about one hero. A great deal of flexibility is allowed in the form of the heroic tale. It may be written in verse (as the Odyssey or the Sigurd Saga), in prose (as in Malory's Morte D'Arthur), or even in ballads (as in Robin Hood).

The content usually concerns legendary heroes who pursue legendary adventures, sometimes aided or hindered by partisan gods who apparently leave Olympus for the express purpose of meddling with human affairs. Myth may still be with us in these tales, but the dramatic center of interest has now shifted from the gods to the human hero.

The heroic tales are usually strongly national in their presentation of human character. Odysseus may never have lived, but he is the embodiment of the Greek ideals of manly courage, sagacity, beauty, and endurance. Sigurd is the personification of Norse heroism; King Arthur is the whole code of chivalry in the flesh; and Robin Hood is the mouthpiece for England's passionate love of freedom and justice. Study the hero of a nation, and you discover the moral code of that nation and era--all its heroic ideals come to life in one man.

The objectives of this unit are (1) to introduce the students to the heroic literature of the Middle Ages, as the literature was recorded by Sir Thomas Malory; (2) more generally to keynote the cycle of stories centered about a single hero; (3) to accentuate for the student the concept of historical past, as well as mythical past; and (4) to present to the student one of the great stories of our English heritage.

As the sixth grade unit on Norse myth (The Children of Odin) prepares students for the concentrated seventh grade study of myth, so the sixth grade unit on the Arthurian hero prepares students for the concentrated eighth grade study of the heroic literature of the Western world. The unit relates to other elementary units placed in a medieval setting or using medieval literary form: those which study Chanticleer and the Fox (Grade 3), The Door in the Wall (Grade 5), and Robin Hood (Grade 5). Moreover, the unit prepares students for a series of eighth grade units which deal with chivalric subjects: The Journey Novel Hero (Don Quixote) and The Epic Hero (Beowulf and The Song of Roland). Those students who later study The Faerie Queen, Chaucer, or the Chivalric literature of France, Spain, and Germany should receive considerable useful preparation from this unit. However, the Arthurian tales are not merely a preface to something else. Their literary value in themselves is the central concern of the unit.

BACKGROUND INFORMATION FOR THE TEACHER:

Genre

We have already suggested something of the heroic genre of King Arthur. To distinguish the heroic tale from other types of historical fiction, the teacher should look at the Background Information in the other units on historical fiction.

Especially important for this work is how the Arthurian Cycle came to be written and afterward developed. From the sixth century on, legends grew about Arthur, the great man who united England and led its armed forces to victory against Saxon invaders. The earliest record is attributed to a priest named Nennius who collected the material and set it down in Latin. Three hundred years later, Geoffrey of Monmouth also wrote in Latin, but his History of Britons is more fancy than fact. In 1155 Wace, a Frenchman, turned Geoffrey's story into a French poem called "Geste des Britons," and fifty years later, Layamon, a German living in England, translated and extended Wace's poem into English verse. In the latter part of the fifteenth century, Sir Thomas Malory collected a vast and exciting array of these stories and wrote the book Morte D'Arthur in simple English prose.

Character

A multitude of characters parade across the pages of the book. In some of the other Arthurian stories, characters become quite complex and highly developed, but here they are barely two-dimensional. Most of the characters fall into the five categories of Kings, Knights, Ladies, Wizards, and Monsters. Some of the main personages are as follows:

The birth and early bravery of King Arthur are accounted for in the book, but later his importance is merely that his court is the rallying point for the various knights.

Guinevere is Arthur's queen, but she has a lover, Lancelot. In the end she repents of her infidelity and goes to a nunnery, where she dies.

Lancelot is one of the bravest of the knights and is very successful in battle. He is Guinevere's lover, which causes first a division between himself and Arthur and later the war in which Arthur is killed. Lancelot, according to some versions, retires to a hermitage.

Galahad is the supposed son of Lancelot and Elaine. He is predestined by his immaculate purity to complete the quest of the Holy Grail.

Merlin, in some versions, is the devil's son. By his counsel and magic he helps Arthur to defeat his foes.

Morgan le Fay, Arthur's sister, possesses magical powers. She endeavors to kill Arthur, by means of Sir Accolon, to whom she sends Arthur's sword, Excalibur, and she also tries to kill her husband. She is one of the three queens on the ship which carries Arthur away.

Mordred in this version is Arthur's treacherous nephew. In Arthur's absence he seizes the kingdom and Guinevere, but is killed by Arthur in the final battle of Cornwall.

Gawaine is Arthur's nephew. He is a courageous and pure knight, but he becomes the bitter enemy of Lancelot because the latter has killed his three brothers. He is killed when Arthur lands at Dover to recover his kingdom from Mordred.

Structure

The narrative pattern is the story of the adventures of Arthur, King of Brittany, and the Knights associated with him in the Round Table. Surrounding this narrative pattern are a number of motifs, all of which center about the ideal of Knighthood:

1. Loyalty to the liege lord
2. Devotion to the church
3. Compassion for the weak
4. Charity to the poor
5. Respect for women
6. Courtesy to equals

Other motifs which appear in the book are the quest, which also appears in The Hobbit, Beowulf, Jason, and Spenser's Faerie Queen, and the magic potion motif which appears again in Shakespeare's A Midsummer Night's Dream.

If the student is to appreciate the various ways the stories are unified, if he is to understand and perceive the several motifs, he must have some understanding of the feudal system which existed at that time. Upon the decline of Roman power in about the fifth century, the countries of Northern Europe were left almost destitute of national government. Numerous chiefs held local sway, and occasionally those chiefs would unite for a common object; but in ordinary times they were much more likely to be hostile to one another. In such a situation, the rights of the humbler social classes were at the mercy of every assailant, and it is plain that without some check upon the lawless power of the chiefs, society would have relapsed into barbarism. Such checks were found, first, in the rivalry of the chiefs themselves, whose mutual jealousy made them put restraints upon one another; second, in the influence of the Church, which was pledged to interpose for the protection of the weak; and last, in the generosity and sense of right which seem the natural bent of many men in any age. From this last source sprang the Code of Chivalry, outlining the ideal heroic character, combining invincible strength and valor with justice, modesty, loyalty, courtesy, compassion and devotion: an ideal which, if never encountered in real life, was acknowledged by all as the highest model for emulation.

Chivalry

The word Chivalry is derived from the French cheval, "horse." The word Knight, which originally meant boy or servant, was particularly applied to a young man after he was admitted to the privilege of bearing arms. This privilege was conferred on youths of family and fortune only, for the mass of the people were not furnished with arms. The knight, then, was a mounted warrior, a man of rank, or in the service and maintenance of some man of rank, generally possessing some independent means of support, but often relying mainly on the gratitude of those whom he served for the supply of his wants.

In time of war the knight was, with his followers, in the camp of his sovereign, or commanding in the field, or holding some castle for him. In time of peace he was often in attendance at his sovereign's court, gracing with his presence the banquets and tournaments. Or he was traversing the country in quest of adventure, professedly bent on redressing wrongs and enforcing rights, sometimes in fulfillment of some vow of religion or of love. These wandering knights were called knights-errant; they were welcome guests in the castles of the nobility, for their presence enlivened those dull secluded abodes, and they were received with honor at the abbeys, which often owed the best part of their revenues to the patronage of the knights; but if no castle or abbey or hermitage were at hand, they would lie down and pass the night, supperless, at the foot of some wayside cross.

It is evident that justice administered by such instruments might easily become perverted. This force, whose legitimate purpose was to redress wrongs, might easily be used to inflict them. Accordingly we find in the romances that a knightly castle was often a terror to the surrounding country; that its dungeons were full of oppressed knights and ladies, waiting to be set free by some champion, or to be ransomed with money; that hosts of idle retainers were enforcing their lord's behests, regardless of law and justice; and that the rights of the unarmed multitude were of no account.

The Training of a Knight

The preparatory education of candidates for knighthood was long and arduous. At seven years of age the noble children were usually removed from their father's house to the court or castle of their future patron and placed under the care of a governor, who taught them the first articles of religion, as well as respect and reverence for their lords and superiors, and who introduced them to the ceremonies of a court. They were called pages or valets, and their office was to carve, to wait at table, and to perform other menial services, which at that time were not considered humiliating. In their leisure hours they learned to dance and play on the harp, were instructed in hunting, falconry, and fishing, and in wrestling, tilting with spears, and performing other military exercises on horseback. At fourteen the page became an esquire, and began a course of exercises that were more severe and laborious. To vault onto a horse in heavy armor; to run, to scale walls, and to spring over ditches; to wrestle; to wield the battle-axe for a certain length of time without raising the visor; to perform with grace all the feats of horsemanship were all necessary preliminaries to the reception of knighthood, which was usually conferred at twenty-one years of age, when the young man's education was supposed to be completed. In the meantime, the esquires were no less assiduously engaged in acquiring all those refinements of civility which formed what was in that age called courtesy. The same castle in which they received their education was usually thronged with young ladies, and the page was encouraged, at a very early age, to select some lady of the court as "his lady" to whom he would be taught to dedicate his most heroic actions. Religion united its influence with those of loyalty and love, and the order of knighthood became an object of ambition to every noble young man.

The ceremonies of initiation were solemn. After undergoing a severe fast and spending whole nights in prayer, the candidate confessed his sins and received Holy Communion. He then clothed himself in snow-white garments and went to the church or the hall where the ceremony was to take place, bearing a knightly sword suspended from his neck, which the officiating priest blessed and then returned to him. The candidate knelt with arms folded before the presiding knight, who, after some questions about his motives and purposes in desiring knighthood, administered to him the oaths and granted his request. Some of the knights would then hand him the spurs, the coat of mail, the hauberk, the armlet and gauntlet, and lastly he put on the sword. He then knelt again before the presiding knight, who, rising from his seat, gave him the "accolade," which consisted of three strokes with the flat of a sword on the shoulder or neck of the candidate, accompanied by the words: "In the name of God, of St. Michael, and St. George, I make thee a knight; be valiant, courteous, and loyal." Then he received his helmet, shield, and spear; and thus the investiture ended.

Freemen, Serfs, and Clerks

The next social class was that of freemen, who were independent owners of small portions of land, though they sometimes voluntarily became the vassals of their more wealthy neighbors, whose power was necessary for their protection.

The serfs were in the lowest state of slavery and were by far the most numerous class. All the fruits of their labor belonged to the master whose land they tilled and by whom they were fed and clothed.

The term clerk was of very extensive import. Originally it included only persons who belonged to the clergy, or clerical order. But the passing of time saw a much wider group established: everyone who could read was accounted a clerk and allowed the "benefit of clergy," that is, exemption from capital and some other forms of punishment, in case of crime.

Tournaments

The splendid pageant of a tournament between knights, its gaudy accessories and trappings, and its chivalrous regulations originated in France. Because of the quarrels and the often fatal results, tournaments were repeatedly condemned by the Church. The "joust" was different from the tournament: in these, knights fought with their lances, and their object was to unhorse their antagonists. The tournaments were intended for a display of skill with various weapons, and greater courtesy was observed in the regulations:

it was forbidden to wound the horse, or to use the point of the sword, or to strike a knight after he had raised his visor or unlaced his helmet. The ladies encouraged their knights in these exercises; they bestowed prizes, and the conqueror's feats were the theme of romance and song. The stands overlooking the ground took the shape of towers, terraces, and galleries, and were magnificently decorated with tapestry and banners. Every combatant proclaimed the name of the lady whom he served. He would look to the stand, and his courage would be strengthened by a glance or smile. To his helmet, shield, or armor the knight attached favors from his lady, such as scarfs, veils, bracelets, or clasps.

Mail Armor

Mail armor derived its name from maille, a French word for mesh, and was of two kinds, plate or chain. It was originally used for the protection of the body only, reaching no lower than the knees, and was bound around the waist by a girdle or belt. Gloves and hose of mail were afterwards added, and a hood.

The hauberk was a complete covering of double chain mail, which was formed by a number of iron links, each link having others inserted into it, making a kind of network. The hauberk was proof against the most violent blow of a sword; but the point of a lance might pass through the meshes or drive the iron into the flesh. To guard against this, a thick and well-stuffed doublet was worn underneath, under which was commonly added an iron breastplate.

Mail armor continued in general use till about the year 1300, when it was gradually replaced by plate armor, or suits consisting of pieces or plates of solid iron adapted to the different parts of the body.

Shields were generally made of wood, covered with leather. To guard them from being cut through by the sword, they were surrounded with a hoop of metal.

The helmet was composed of two parts: the headpiece and the visor. The visor, as the name implies, was a sort of grating to see through and could be raised or lowered at will. Some helmets had a further improvement called a bever, or air-passage. To prevent the helmet from being struck off or falling off, it was tied by several laces to the meshes of the hauberk; consequently, when a knight was overthrown, it was necessary for him to undo these laces to save himself from being put to death. The instrument of death was a small dagger, worn on the right side.

The Round Table

According to Malory, King Leodegrance of Cameliard gave the Round Table to Arthur when he married his daughter, Guinevere. It would seat 150 knights, and all places around it were equal. One place, the "Siege Perilous," was reserved for the knight who should achieve the quest of the Grail. The purpose of the organization of the Round Table which King Arthur established was the preservation of customary law. The King and his council had to base their decisions on the precedents of the past, as written law and organized government did not exist. Arthur and his knights had to uphold a "sense of justice."

Style

The prose style is very simple, and the episodic narrative is concerned with multitudinous events and characters, a feature which does not lend itself to elaborate descriptive passages or careful character analysis. However, Malory's work made the whole Arthurian Cycle available for the first time in England and has had a tremendous influence on the literature ever since. It should satisfy the adolescent's love of knights and knightly adventures and make an excellent introduction to the cycle which they will encounter later in Tennyson's *Idylls of the King* and Spenser's *Faerie Queen*.

Theme

The general theme running through the book is that the more one possesses the virtues contained in the Code of Chivalry, the more manly one becomes. Minor themes include the quest for the Holy Grail and the infidelity of Lancelot and Guinevere.

SUGGESTED PROCEDURES:

Literature Presentation

I. Although sixth grade students will probably need no introduction to King Arthur, they may be interested in some of the history of the growth of the Arthurian legend. The introduction of the core text for this unit contains sufficient information for a brief discussion. The students will know that the cycle of stories deals with heroes; they might try together to recall the common characteristics of heroes that they have read of: Jason, Hercules, Tom Sawyer, Bilbo Baggins (*The Hobbit*), Robin Hood, Theseus, Pecos Bill, Captain John Smith, etc.

II. The stories in the book fall into seven divisions. So that the children will discover the central themes of the legends, the sections on King Arthur (pp. 1-55), Sir Lancelot (pp. 56-87), the Quest of the Holy Grail (pp. 248-299), and the Death of Arthur (pp. 300-325) should be taken in class in the sequence in which they occur in the book, so as not to violate the unity of the narrative pattern. The other three sections on the Boy of the Kitchen, the Forest Knight, and King Fox (pp. 88-211) may be read silently by the children or omitted. Material contained in these latter sections may also be used for oral reports.

III. There are so many incidents in this story dealing with the members of the Round Table that it would be impossible to discuss all of them. Rather, the teacher should try to lead the discussion toward those that are particularly crucial to an understanding of the cycle, such as those central to Arthur or to the quest of the Holy Grail. The questions below should be used with care, and if possible arranged to lead in logical patterns.

A. "King Arthur"

1. Who was Prince Arthur's father? How old was Arthur when his father died?
2. How did Merlin, the magician, happen to have custody of Arthur?
3. Who cared for Arthur as though he were his own son?
4. What object miraculously appeared in the Churchyard? What was written around it? Who was appointed to guard it?
5. What day was appointed for the test?
6. Who was Arthur's foster brother? How did Arthur get a sword for him?
7. When did Arthur discover that Sir Ector was not his real father?
8. Why did the Barons delay the decision of who was to be the new king? How many times was it delayed?
9. What happened when King Arthur went into Wales to invite the kings to a feast? Who won the battle? What advice did Merlin give Arthur?
10. How was Arthur made a knight? A king? How did he promise to rule as a king?
11. Describe Arthur's strange dream.
12. What two prophecies did Merlin make?
13. Who was the wife of King Lot? What relation was she to King Arthur?
14. How did Arthur try to prevent the prophecy from coming true? How did little Mordred escape? Have you known

of any other king who tried to do something similar to this? (Herod and Jesus, Pharaoh and Moses)

15. Who was Arthur's mother?
16. What did Arthur see in the lake? What did the damsel tell him? How did he get the sword and scabbard?
17. What protection did the scabbard offer Arthur? To whom did he entrust it for safekeeping?
18. Whom did Arthur wish to marry? Why did Merlin warn him against it?
19. What gift did King Leodegrance send Arthur? How many knights could be seated around the Round Table?
20. What code did Arthur establish for the knights? On what day of the year did the knights renew this vow?
21. What treachery had Morgan le Fay planned? How did the Lady of the Lake help Arthur? How did Arthur get Excalibur back? What happened to Sir Accolon?
22. How did Morgan le Fay get the scabbard? How did she escape from Arthur? What gift did she send him? Who warned him not to accept it? Why?
23. Why did Arthur gather knights together to go to Rome?
24. What dream did he have while sailing? What did it represent?
25. Why did the people of France call on Arthur to help them? What did he do?
26. Was the trip to Rome successful? How?

B. "Sir Lancelot of the Lake"

1. Which knight in King Arthur's court was the most valiant? Who were his brothers?
2. How did Sir Lancelot escape from the Four Queens?
3. Why was Sir Turquine a menace to the Knights of the Round Table?
4. Describe the encounter between Sir Lancelot and Sir Turquine.
5. How did Sir Lancelot help the damsel in distress?
6. Why did Lancelot slay the two giants?
7. How did Sir Kay become indebted to Sir Lancelot?
8. What did Lancelot have to get from the Chapel Perilous in order to cure Sir Meliot?
9. How did the sorceress try to tempt him as he was leaving the chapel yard?
10. How was Lancelot betrayed by a falcon?
11. How was Lancelot regarded in King Arthur's court?

C. "The Quest of the Holy Grail"

1. Why was one seat at the Round Table empty? What prediction did the hermit make?
2. Which knight rescued the fair lady shut up in the tower? Why was she there? How was she tortured? What was the condition of her release?
3. What was Sir Lancelot's next adventure? How does this remind you of the legend of St. George?
4. What did Sir Lancelot see in the castle of King Pelles?
5. How was the inscription on the tomb to be fulfilled?
6. Who was present at the knighting of Galahad? Why do you think Sir Lancelot's presence was requested?
7. On Whitsunday, what was different about the chairs around the Round Table? What did the "Siege Perilous" say?
8. What marvelous tidings did a squire bring to the King? What message was on the sword?
9. Why did Sir Lancelot refuse to try to remove the sword from the stone?
10. Who came into the court? To which place did the old man lead him? Why were the other knights impressed?
11. How did Galahad come into possession of a sword?
12. What did King Arthur suggest that the knights do before they disbanded to go in quest of the Holy Grail?
13. Describe the entrance of the Holy Grail at Camelot. Why could it not be seen?
14. What vow did Sir Gawaine make? Did the other knights do likewise?
15. Why was King Arthur displeased at this?
16. What word did Nacien, the hermit, send to all the knights going on this quest?
17. How did Galahad get a shield? What did it look like? Tell the history of it. Why was it given to him?
18. What did Sir Melias see that attracted him? Why was it his downfall? How did the holy old man explain Sir Melias' injury?
19. Why could Sir Lancelot not get into the chapel?
20. What vision did he see as he fell asleep?
21. Of what sin did Lancelot repent? Why? What advice did the hermit give him? Did Lancelot promise to take it?
22. Why did Sir Lancelot enter a ship? Who later joined him? How long were they together?
23. Describe Lancelot's experience at the chamber door of the castle. When did the door open? What did he see? Why was he burned?

24. What took place at the castle of King Pelles?
25. Why did Christ tell them to make haste to the city of Sarras in the realm of Logris?
26. What three knights went to Sarras? What cure did they witness?
27. What shrine did Galahad cause to be built?
28. When did Galahad have the vision? What happened to Galahad? To Sir Percival? To Sir Bors?
29. How did word about the Holy Grail get back to King Arthur and his court?
30. Has the Holy Grail ever been seen again?

D. "The Death of Arthur"

1. Did Sir Lancelot forget his promise to the hermit?
2. How did Agrivaine and Mordred try to make trouble in the court?
3. Who were the opposing parties in the fighting?
4. Who became Sir Lancelot's bitter enemy?
5. Why did Sir Lancelot leave King Arthur's court? Where did he go?
6. Why did King Arthur and Sir Gawaine go to France?
7. Whom did Arthur appoint to be in charge of England in his absence?
8. Why did Arthur refuse Sir Lancelot's offer of peace?
9. What special gift did Sir Gawaine have that helped him in his battle with Sir Lancelot?
10. What wicked things did Mordred do in King Arthur's absence?
11. How did Queen Guinevere escape?
12. Was King Arthur successful in driving Mordred back at Dover?
13. How did Sir Gawaine show repentance on his deathbed?
14. What horrible dream did Arthur have?
15. What insignificant incident started the battle at Salisbury? Who was killed during the battle? Who was seriously injured?
16. What did King Arthur request of Sir Bedivere? Did he do it? Why not? Why did he have to do it in the end?
17. Who was on the barge on which King Arthur was placed?
18. What happened to King Arthur? What happened to Sir Lancelot?

Composition Activites

I. Ask the students to write a few paragraphs in analysis of the basic principles which activated either (1) the organization of the Knights of the Round Table or (2) the Quest for the Holy Grail. What was the purpose or purposes for them? Was there any similarity in the qualities it took to be successful in either "project"?

II. Have the students consider the lives of a number of heroes. They will learn in the core text of the rise of Arthur to kingship. They can read of Galahad and his youth in the core text, pages 248-262. They can recall the story of Jason (Grade 5 "myth" unit), which they might like to reread for themselves either in Rex Warner's *Men and Gods*, or in Bulfinch's *Mythology*, which every school should have. They might read excerpts of a book such as Harold Lamb, *Charlemagne, The Legend and the Man* (New York: Doubleday and Co., 1954). Have the children consider the following questions concerning *each* hero:

A. What was his parental background? What did his father do?
B. Did the hero spend his boyhood with his parents? Is very much known of his youth?
C. What extraordinary task did each have to perform to assume his "rightful" place in his society?

After the students have considered such questions thoroughly, see if they can write their own definitions of the terms "hero" and "heroic tale."

Language Explorations

The English language is constantly changing; new words are being added and old ones dropped. Many terms commonly used in the Middle Ages have now become obsolete or used only rarely. Students will be able to find many words in this book that are not in common use now but which were in use in the Middle English period. Let the students discover these words and make a list. The following is a suggested list of such words found in the sections recommended for group study.

I	II	VI	VII
joust	assay	savour	banished
wrathful	palfrey	pommel	weal
churls	smote	ermine	reconciled
recreant	espied	Holy Grail	proffers
smitten	yeoman	cuirass	garrisoned
enchantment	venison	samite	galleys
scabbard	buffet	reft	tarrying
quarry	clave	peer	boon

valorous
liege

covenant
shod

prowess
hauberk
coif
quest
obeisance

ere
succour
recreant
travail
falcon
sorceress

This can lead to a more careful discussion of the differences in vocabulary and morphology which separate Middle English, Early Modern English, and Modern English.

Extended Activities

I. Draw a list of the major characters and give the main virtue and/or most prominent defect of each.

II. Make an illustrated chart of the characters, according to Kings, Knights, Ladies, Wizards and Monsters.

III. The passing of Arthur was more than just the death of a king, as it signified the change from medieval society to the modern. Discuss the differences between the two.

IV. Prepare a short oral report on one of the characters in the sections not read orally in class (Sections III, IV, V). Limit yourself to these points:

   A. Who is he?
   B. What was his most exciting adventure?
   C. Why did you find him interesting?

POETRY:

"The Outlandish Knight" *Golden Treasury of Poetry*
(This old English ballad is about a knight who turns his power to tyranny and violates nearly every part of the Code of Chivalry. After the students have been able to identify the elements in the chivalric code, they might enjoy attempting to pick out the errors the "outlandish" knight makes.)

Lewis Carroll, "The White Knight's Song"
Golden Treasury of Poetry
(Especially after having been exposed to so many deeds of superhuman knights-errant, the students might enjoy Lewis Carroll's ridicule of fantastic quests from *Through the Looking-Glass*.)

BIBLIOGRAPHY:

James Baldwin, The Story of Roland (New York: Charles Scribner's Sons, 1930).
Gives students an introduction to the great legendary hero of France.

Henry Frith, King Arthur and His Knights (New York: Doubleday, 1963).
Very similar to Macleod's book.

Gerald Gottlieb, The Adventures of Ulysses (New York: Random House, 1959).
The story of the wanderings of Ulysses, written in a style suitable for children and attractively illustrated.

John Gunther, Julius Caesar (New York: Random House, 1959).
A very readable book about the great Roman military leader.

Alice Hazeltine, Hero Tales from Other Lands (Nashville: Abingdon Press, 1961).
A useful collection of short stories about great heroes which should prove of value in the classroom.

Richard L. Brengle (ed.), Arthur: King of Britain (New York: Appleton-Century-Crofts, 1964).
A new scholarly collection of materials from the early development of the Arthurian cycle, with excellent commentary and critical matter. A very useful source book for the teacher. In paperback.

Thomas Malory (Sidney Lanier [ed.]), King Arthur and His Knights of the Round Table (New York: Grosset and Dunlap, 1950).
Similar to Macleod's book. It has lovely colored illustrations.

Howard Pyle, The Story of King Arthur and His Knights (New York: Charles Scribner's Sons, 1933).
Another fine book on the Arthurian cycle.

Unit 69: Biography:

CARTIER SAILS THE ST. LAWRENCE

BIOGRAPHY:
CARTIER SAILS THE ST. LAWRENCE

CORE TEXT:

Esther Averill, Cartier Sails the St. Lawrence (New York: Harper and Row, Publishers, 1956).

ALTERNATE TEXT:

Nina Baker Brown, Amerigo Vespucci (New York: Alfred A. Knopf, 1956).

GENERAL INTRODUCTION:

This biography of Jacques Cartier, perhaps the best documented biograpy to appear in the elementary school program, tells the story of Cartier's three voyages to the St. Lawrence, using material taken largely from the actual logbooks from the voyages. As the "Foreword" indicates, the story of Cartier's voyages was written by an unknown hand in his own day, and so the conversations recorded in this present volume have a kind of historical support, though no guarantee as to absolute accuracy. The story is told in a straightforward manner, with numerous illustrations as well as several clear maps of the separate voyages. The book is, however, the story of Cartier and not merely a story of several voyages, although of course they provide interest for the book.

The objectives of this unit are (1) to present to the students the story of one of the lesser known discoverers of the New World; (2) to point out that many of our "heroes" are quite ordinary men who have achieved greatness through their own efforts and persistence; (3) to present the literary biography, enhancing the study of literature and of history; and (4) to show the students how the story of a man's life can be reconstructed from various source materials.

This unit is closely related to the other "biography" units in the curriculum; because of its particular subject, it is directly tied to the elementary and secondary units dealing with the American past. It is related to the eighth grade unit on the Odyssey as well as to the first grade unit on Little Tim and the Brave Sea Captain, the third grade unit on Christopher Columbus, and the fourth grade unit on Leif the Lucky. In some ways, this unit leads to the Grade 9 unit, The Leader and the Group.

BACKGROUND INFORMATION FOR THE TEACHER:

Genre

Biography is perhaps the most frequent form of non-fiction that elementary school children meet, and it is becoming increasingly popular among both writers and readers of children's books. The genre can be very clearly defined: the biography is the story of a person's life. Yet there can be variations on the biography. There is the limited biography which deals only with a significant portion of a life. Such an instance is Cartier Sails the St. Lawrence, which in the main deals only with the period covered by Cartier's three voyages. The main reasons for this limitation are first a matter of interest--it is the voyages that make Cartier interesting to us--and second, that there would be very little historical evidence for a reconstruction of other parts of Cartier's life.

This latter concern brings us to consider some basic differences between scholarly biographies and biographies written for children. Any respectable biography is accurate and authentic in its details as well as in its general pattern. Even though juvenile biographies leave out much detail that a complete biography would include, especially those parts which would seem morbid or sordid, they cannot twist and distort the facts to suit whimsical tastes. Esther Averill's "Foreword" is very clear on this matter:

> As far as we know, the events and the conversations in this story are true. They are taken from the logbooks of Jacques Cartier and from other historical documents of his time.

Because of the particular source material of this book, the students have an opportunity to observe the accumulation of details to create the full picture of Cartier's voyages, including the intrigues of the Spanish and Portugese. By observing this composite picture, the student is observing a process very close to the construction of a good inductive argument. And the more perceptive the child, the more quickly he will appreciate how well the past can in some ways be recaptured.

Character

Since a biography seeks to tell the life story of an individual, the element of character is perhaps the most important single element in a biography. A biographer should present the main character as completely and honestly as he can, presenting not only virtues and strengths, but also faults and weaknesses. Biographers are progressively growing away from the nineteenth century concept of biography as an idol-worshiping, didactic tale, so that recent biographies are more likely to present characters that are human rather than god-like. The overwhelming concern of the author should always be to present his subject as accurately and as near to what he really was as is possible. It is a tribute to the artistry of James Boswell that in spite of its uninhibited didactic purpose his Life of Dr. Samuel Johnson remains the greatest biography ever written. Even though Boswell's purpose was in part a moral one, he conceived of biography as a history that should reveal every side of its subject completely and accurately so as to exhibit what a man ought and ought not to do with his life.

One does not find this revelation of the "inner man" the primary concern in biographies for children. Children judge a man not so much by what he is as by what he does. They do not judge him by his motives, by his psychological actions or reactions, not even by his private virtues and vices; they judge a man by his actions, and only by the vices and virtures that he exhibits in his actions. Consequently, biographies for children reveal a man by telling what happened to him. Thus Esther Averill emphasizes Cartier's calm in the face of Indian attack by telling what he did rather than by making a general statement such as that Cartier did not panic but rather defended his fort. Without ever being told that Cartier was brave or clever, the students will be able to judge him very well by his actions.

If the author is honest, he will reveal both vices and virtues of his character. Thus while Taignoagry is almost wholly wicked, Cartier is presented as having both strong and weak qualities. The reader can learn to respect Cartier as a persistent, determined man; and yet he can see Cartier as a human being, stooping to dishonest tactics. Consider his slyness when he tells his men to capture the chief's two sons to take them to France. He told lies to the Indians, and they caused him trouble. This dealing in greys rather than in blacks and whites is the mark of the honest biographer.

Structure

One cannot usually distinguish definite structural motifs or patterns in the body of literature identified as "biography," since the story of a man's life is pretty much determined by the life of the man. Nearly all biographies are told in a straight chronological narrative pattern. A true artist of the biography must achieve his dramatic and thematic effects more through the process of selection than through the process of arrangement. The selection becomes apparent when the various source materials are considered. We see direct quotes from the logbook, descriptions of the land or the Indians.

Again, there is the conversation which is used in some instances (still from the contemporary source). The line on the title page, "Retold by Esther Averill," is a clear statement of the author's task of selection. Another quality of the biography is the dramatic development over a period of time. This concern with the sense of time in biography is unusual in children's literature, which usually operates within a context of "no time." Time is frozen in most children's stories: things just happen "once upon a time" in an unchanging environment. One of the values of teaching biography to children is the development of this historical sense of time.

Style

In order to achieve dramatic effect, most biographers will introduce dialogue. The dialogue is usually invented by the author, but in Cartier Sails the St. Lawrence the dialogue is the invention of some author of Cartier's own time. And just how much is invention cannot be said. Even so, the dialogue is used sparingly. There is no problem here in distinguishing "biographical fiction" and "fictionalized biography" (the first being only slightly based on fact, the second taking only a few liberties with fact). When we have such statements as "Nor do we know what explanation Cartier gave to her father" or "Then the story of his Indian adventures comes to an abrupt end," it is clear that the author is proceeding from her sources rather directly.

Theme

A skillful biographer will not present a story simply as a chronological list of details; he will usually discover that a theme emerges from the details that make up the life of a man and use that theme as a unifying element in the book. Thus we have Cartier's growing involvement with the Northwest Passage and his eventual disappointment. We have the quiet perseverance in the face of barriers thrown up by the St. Malo merchants, by the courts of France, Spain, and Portugal, and finally by the Indians. By demonstrating these qualities in Cartier, the author has created a biography of integrity and significance.

SUGGESTED PROCEDURES:

Literature Presentation

I. The students may not be generally familiar with the role French explorers played in the development of the North American continent. They may need some introduction to French explorers in general and Cartier in particular. They will be interested, for example, to learn that Cartier was born in 1491--the year before Columbus "discovered" America. The students may be surprised by the fact that the events, even many of the conversations, of this book can be quite strictly documented.

II. Cartier Sails the St. Lawrence lends itself well either to oral presentation by the teacher or to silent reading by the pupils. Since the book is distinctly divided into three sections, each relating one of the voyages of Jacques Cartier, it is suggested that the teacher read the book aloud, using each of the voyages as one separate reading section.

III. Particularly if the story is read aloud, discussion should follow each of the reading sessions. The discussion could center around questions such as the following:

1. Why would Cartier have kept logbooks so descriptive of the voyages? How do these logbooks make the story more interesting?
2. How did the French compare with the other European countries in exploration?
3. Is there a Northwest Passage or was it a dream? (There is one, but it was impossible for a sailing vessel to get through fast enough before ice would close in.)
4. Was Cartier considerate with the Indians? with his crew?
5. Why did Cartier become so interested in the St. Lawrence during the second voyage, even when he probably realized that it could not lead to the East?
6. What should Cartier have done to prevent scurvy? (The first captain to prevent scurvy was Captain Cook in the late 18th century, who raised fresh vegetables whenever he had a chance in anticipation of the severe winters or the long months at sea.)
7. What are the reasons for the French wanting to colonize Canada? Why is the St. Lawrence so valuable if it does not lead to gold and diamonds?

Composition Activities

I. The division of the book into three separate sections centering on the first, second, and third voyages of Cartier will allow the teacher to select three groups of boys and girls for committee work; each group should be responsible for a summary of a voyage. Each group, from the information summarized, would then map the route followed by Cartier and discuss the highlights of that voyage. As a summary each group could compare the voyages and discuss the reasoning behind Cartier's course for the voyages.

II. As a group or individually the pupils can write an imaginative logbook written by a sailor who supposedly accompanied Cartier on his voyages. The children could be encouraged to use words which they have recorded in their vocabulary booklets or charts.

III. One section in particular from Cartier Sails the St. Lawrence forms an excellent incentive for creative writing in the form known as "tall tales." This section is found at the close of the first voyage, on pages 28 and 29. Good possible topics include the "Bishop of the Sea," the whale, and the "fiends."

Prior to the writing of the tall tale, the students should discuss what constitutes one. This may be more meaningful to the pupils if their favorite tall tales are listed and incidents from them are recalled. The question should then be asked, "What do you see in each of these tall tales which makes it like the others?" Through this discussion the pupils should be led to see that all tall tales have such specific characteristics as these:

a. The heroes of the story are always unique.
b. The heroes are men of action who help build the country.
c. The heroes swagger, exaggerate, play tricks, and yet solve problems in good humor.
d. The stories are alive with new words and sounds.

If pupils are not well acquainted with tall tales, it is suggested that such stories as "Paul Bunyan," "Tony Beaver," and "Old Stormalong," be reread to help children catch these characteristics.

IV. After reading parts of descriptions from the logbook of Cartier ("The Isle of Birds," p. 11, will serve this purpose very well), lead a discussion about the exactness and effectiveness of the description of the birds of the Isle. Ask the students: "Can you visualize these birds, through the description just read?" "Do you think the people in France in the 1500's who heard this description from Cartier or his men could visualize the birds?" "What phrases in this description are most vivid?" "What phrases would you change, and how would you change them?"

Following this discussion, have the children attempt to describe something to a person who has never seen the object, and probably has never heard of such a thing. It will probably be best for the class to attempt such a description orally as a group first.

A. "Today you are to imagine that you have for the first time in your life seen and eaten an orange. You know that the other people with whom you associate have never had this experience. Write an account of this experience, telling the appearance of an orange, the taste of the orange, and your feeling toward this new experience."

B. Children may be asked to describe a red rose's appearance and fragrance, imagining that the person reading their descriptions has never seen or smelled a rose.

C. Children may be asked to imagine that they have seen an elephant for the first time and been instructed to write a description of this animal for someone who has never seen one. (It would probably be instructive to read John Henry Saxe, "The Blind Men and the Elephant," in the Golden Treasury of Poetry in connection with this part of the assignment.)

Language Explorations

I. Vocabulary

Since children at this age delight in learning new words and categorizing them, individual vocabulary booklets, or large charts of words, should prove worthy and enjoyable ventures. The categories might include the following:

Indian Names

cochy (hatchet)
bacan (knife)
carraconny (bread)
esnoguy (wampum)
Dom Agaya
Taignoagny

Geography

Cape Gaspé
Gulf of St. Lawrence
Chaleur Bay
River of Hochelaga

Terms of Measurement

one-half hand
league
paces long
paces wide

Historical Names

Cabot
Da Gama
Brion-Chabot
Chief of Achelacy
Francis I

II. History of Language

The listing of Indian names gives an opportunity for a lesson centering around word derivation. (It is recognized that many dictionaries for elementary children do not include word derivation. The *Thorndike-Barnhart High School Dictionary* is very useful. The new edition of the *Thorndike-Barnhart Dictionary* for elementary school children does include word derivation.)

A. After listing the Indian words found in *Cartier Sails the St. Lawrence,* the teacher may conduct a discussion using the following questions as a guide:

1. Where do you think most of our words originated?
2. How do you suppose people decided upon a given word as a representation for a given object or action? Or did words just come into our language accidentally?

B. Through this discussion, the teacher should stress that many of the words used in our language are derived from a variety of sources. The teacher may then ask the question: "Where is information available to us which tells us where our words are from?" (dictionary) "How does a dictionary tell us this?" The pupils may then be asked to find the word "wampum" in their dictionaries. After this word is located, the students should learn to find etymologies in the dictionary.

C. The following words may be located and their derivation noted:

1. Mississippi
2. Canada
3. Winnipeg
4. Chinook
5. moccasin
6. tepee
7. wigwam
8. pow wow
9. pot pie
10. squaw

If interest is high, additional words may follow.

III. Diction

The accounts recorded by Cartier of his impressions of land forms, vegetation, animal life, and human inhabitants stimulate the sensory perceptions of the reader. These descriptions are unique in that the reader can view the scenes through the eyes of Cartier as he viewed them over four hundred years ago. The descriptions of the Isle of Birds from Cartier's logbook serve as an excellent example of the sensory perceptions found in the book. The vividness of this description is not only a matter of visual imagery; the language appeals to the sense of hearing, smell, and touch as well.

Have the students vary the composition activity in which they describe such things as the orange, the rose, and the elephant by adding sensory appeals as the logbook does. Have them add these details to a logbook which they might keep from some activity such as a summer outing, a picnic, a field trip, etc.

IV. Syntax

List a series of simple sentences on the chalk board, asking that the students expand these sentences by modifying the nouns with clauses beginning with _who_, _whom_, _whose_, _that_, and _which_. Examples:

Gerda, _who_ was seven feet tall . . .
Jim, _whose_ father . . .
The cornbread _that_ they had . . .
The little robber girl _whom_ I kissed . . .

V. Punctuation

Cartier Sails the St. Lawrence offers an opportunity for a lesson teaching the use of quotation marks. This can be introduced by having the children note the different size and type of print which is used for the excerpts taken from Cartier's logbook. The children may then be asked, "Why do you think this print is different from the other print used in this book?" (Discussion should be guided in such a way that children will note that the author is using the exact statements from Cartier's logbook.) This discussion may be concluded with a statement such as, "Miss Averill, in her book, is using the exact written words of Cartier, and is showing that these sections in _Cartier Sails the St. Lawrence_ are copied from his logbook." Following this summary, the next question may be asked. "How are the spoken words of Cartier shown in this book?" (Quotation marks) Ask, "How are quotation marks and the smaller type in this book alike?" (They show that the spoken words and the written words are the words spoken or written by Cartier). Following this discussion, allow the children to use any classroom book which has ample conversation, asking them to locate three quoted sentences whose formations differ, as:

1. John said, "Oh my, I forgot my book."
2. "I forgot my book," said John.
3. "Oh my," said John, "I forgot my book."

Place each kind of sentence on the board, and discuss with the pupils the location of quotation marks and why they are placed as they are.

Now a large newsprint chart covered with examples of each of the three kinds of quoted sentences taken from Cartier Sails the St. Lawrence may be exhibited. Omit all punctuation from the sentences. Ask the pupils to copy these sentences and punctuate them as they think they should be punctuated. These sentences should then be checked in class. Each teacher will need to determine how much time should be given this type of instruction and how many similar lessons will need to follow.

Extended Activities

I. The life of Cartier may be dramatized. Committees may again work effectively. The following serve as suggestions for these dramatizations:

1. The early life of Cartier in which he learns about the St. Malo merchants' sending fleets to the Fishing Banks of Newfoundland.
2. Cartier at the age of 43, when he receives the commission from Francis I authorizing him to sail to Newfoundland searching for the Northwest Passage to China.
3. Cartier's claiming land for France.
4. Cartier's return to St. Malo.
5. Cartier's capture of Chief Donnacona.
6. Cartier's search of the Kingdom of Saguenay.
7. Cartier's last days.

As a follow-up to the creative writing period, the next activity period might well be used to dramatize the return of the sailors to their homes and families. At this time, the "remarkable stories" mentioned in the book may be the "tall tales" written by the children.

Interest in dramatization may be sharpened when pupils are led to see which incidents in a book are worthy of dramatization and can be effectively portrayed. Judgment of the value of any selection may be based on two questions: (1) Does this scene lend itself to effective dramatization? Is it the type of scene which appeals to the imagination of sixth-grade boys and girls? (2) Is this scene the one which most effectively conveys the idea or tells the story of a given section of the book?

II. Compare the stories of jewels and riches and men that fly like bats with tales of the Kingdom of Quivira of the Southwest, or of

El Dorado, the golden king, and the golden lake of South America.

III. "False as a diamond of Canada" became a statement of ridicule in Cartier's day. Think of similar sayings in use today, such as, "False as an eight-dollar bill." Or make up some of your own.

IV. Write a newspaper as it might have been written in Cartier's time. Have some of the pupils write editorials. Some might be reporters who have interviewed Cartier, the king of France, or one of the sailors. Others might write accounts of other events that were happening at the same time. Use ads--perhaps Cartier's ad for ships and crew.

POETRY:

Dorothy Brown Thompson, "Maps" *Time for Poetry*
(Although the last part of this poem lapses into a day-dreaming kind of travel brought on by looking at modern maps, the first three stanzas capture some of the mystery and attraction that maps have for some people. Cartier obviously felt a strong attraction to places that were "remote spots just off the edge of maps"--the kind of attraction that explorers must feel to become engaged in the adventures that fill their lives.)

Gerald Gould, "Wander-Thirst" *Time for Poetry*

John Masefield, "Sea Fever" *Time for Poetry*

Allan Cunningham, "A Wet Sheet and a Flowing Sea" *Time for Poetry*
(The theme of all these poems is the same--the attraction that mysteriously makes men go down to the sea in ships. This pull of the sea has been operative in almost every culture from earliest times.)

BIBLIOGRAPHY:

Katherine B. Shippen, *Leif Eriksson, First Voyager to America* (New York: Harper and Brothers, 1951).

Unit 70:

THE POETRY OF ROBERT FROST

THE POETRY OF ROBERT FROST

CORE TEXT:

Robert Frost, _You Come Too_ (New York: Holt, Rinehart and Winston, 1959).

GENERAL INTRODUCTION:

The objectives of this unit on the poetry of Robert Frost are (1) that the teacher may impart to the children some of the simpler tools for the reading and understanding of poetry; and (2) that the children have the opportunity to enjoy and appreciate some of the greatest contemporary poetry of America.

Suggestions for the reading of poetry have been made throughout the units of the elementary program. Many of the suggested poems will have been read quickly, giving the students a sense of the rhythm, which they enjoy. Others have been read for the narrative pattern and for surface meaning only. In this unit, in preparation for the treatment of poetry at the junior and senior high school level, a few poems will be read and studied intensively. The time will be spent in reading for depth of meaning, that is, in thorough and concentrated study, rather than general and rapid reading. It is hoped that in this way the students will discover some of the riches beneath the surface of good poetry.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Robert Frost, the great American poet who died in February, 1963, was often referred to as the unofficial poet laureate of America. During the later years of his life his poetry was read by millions of people both here and abroad, many of whom had had the pleasure of hearing him lecture or read poetry as he went from campus to campus, or from country to country.

The father of this eminent American poet, William Prescott Frost, had political sympathies with the South after the Civil War. Because of conflicting attitudes in his New England home, the elder Frost moved with his wife to California, where he worked as a newspaper reporter and editor. His son Robert Lee Frost was born in 1874, in San Francisco. William Prescott Frost died of tuberculosis at the age of thirty-five; his widow took his body back to Massachusetts for burial and remained in New England with her two children, Robert, then eleven, and Jeanie, nine. Mrs. Frost supported her family by teaching school.

By the time Robert Frost had been graduated from high school in 1892, he was already completely dedicated to a career as poet. His paternal grandfather was anxious for this talented young man to become a lawyer, and he persuaded him to enter Dartmouth. But this was not the aspiration of Robert Frost, and he withdrew before the end of the first semester. His life for the next few years seemed rather aimless. He worked at various odd jobs, and, he continued to write poetry, sending it to newspaper and magazine editors without success. In 1894, a poem entitled "My Butterfly" was at last accepted by the New York Independent.

When he was twenty-one he married Elinor Miriam White, an attractive and brilliant girl who had shared the honor of valedictorian with him at their graduation from high school. After assisting his mother with a private school for two years, Frost decided to prepare himself for advanced teaching by entering Harvard. But once again he became impatient with formal study and after two years abandoned it.

It was at this point that a doctor warned him that his physical condition suggested the threat of tuberculosis and that country life might be beneficial. His grandfather bought a farm in Derry, New Hampshire, and for five years Robert Frost raised poultry. These years in obscurity were to prove rich and stimulating. Frost found in the New Hampshire countryside and its people a wealth of appealing raw material for lyrics and dramatic narratives, and by 1905 he had written most of the poems which later constituted his first two published volumes.

After teaching for seven years, he decided to gamble in favor of a literary career. In the autumn of 1912 he sailed to England with his family. As soon as he arrived there he arranged his previously written poems in two volumes and submitted the manuscript of the first volume, A Boy's Will, to a London publisher. Upon its acceptance he prepared the second, and a year later North of Boston was enthusiastically received. At the age of forty, after twenty years of patient devotion to his art, Robert Frost had at last won recognition.

Frost was now accepted in the highest literary circles of England. But the outbreak of war in 1914 caused the Frosts to make plans to return home. By the time they reached New York both volumes of Frost's poetry had been published in America; North of Boston became a best-seller. Frost bought another farm in New Hampshire, but his growing literary reputation brought demands for public readings and lectures: from 1916 on he was either a professor or a creative writer on the faculty of prominent universities. Amherst, The University of Michigan, Harvard, and Dartmouth all laid claim to him.

Unlike many artists who know no fame in their lifetimes, Frost received many honors and awards. He was awarded the Pulitzer Prize for Poetry in 1924, 1931, 1937, and 1943. More than thirty colleges and universities gave him honorary degrees, and in the spring of 1957 he returned to the British Isles to receive honorary degrees from Oxford, Cambridge, and the National University of Ireland.

Genre

Some useful and usable guides to the reading of poetry have been developed by Reid, Ciardi, and Perrine in Poetry: A Closer Look [see Bibliography]. These authors say that intensive reading of a few poems is more productive of poetry's meaning than the rapid reading of many poems. Rereading and continuing study will bring out the hidden meanings of poetry, the obscure symbolism, the overall relationships among the lines.

Symbolism is an especially important part of poetry, and recognizing and responding to symbols is an important phase of understanding poetry. Symbols bring to mind or suggest other things: they have several kinds of meaning, that which is immediately apparent, and that which is only suggested, which teases the imagination into a different level of thought. Symbols thus are ambiguous, that is, they have more than one meaning. For instance, in the proverb, "People who live in glass houses . . . " there is obviously another meaning besides that concerning real vitreous domiciles.

After having discovered the specifics of a poem, the reader should search for the generalization (or moralizing) of the poem. Better, he should try to recognize and appreciate the movement involved in the poet's progression from the specific to the general. In so doing, the reader may be able to enter into the movement and action of the poem himself: he may be able to "identify" with the action in the poem; this will help his understanding and his enjoyment as well.

The reader should be able to recognize the effect of sound use as well as word use. Sound use (repetition of sound, rhyming patterns, use of lingering sounds as opposed to short sharp ones, etc.) contributes to the overall emotional impact or mood of a poem. (This sound use or "play of sounds" may be called resonance.) Another contributor to the mood is the context, which may be an action, a bit of advice, or other message that the poem may have. Context and resonance taken together are quite indicative of mood.

Last and most obvious, although seemingly often overlooked, a good rule for the reader of poetry to follow is: read carefully. Read each word and note each punctuation mark. Each item, in most poetry, is included for a purpose, to provoke thought rather than simply to amuse.

Style

Many literary critics have analyzed Robert Frost's poetry. While they disagree on many points, they are quite universally agreed that his language is simple and straightforward, but, paradoxically, that it is not so simple as it seems. Rather, it is a kind of shorthand for the complexity that lies beneath. His simple poetic idiom is actually complicated, subtle, and elusive.

At first glance many of his lyric, descriptive, and narrative poems may seem to deserve praise solely because they observe little-noticed details of natural objects and rural characters. Some readers may be content to settle for these qualities, but Frost's poetry is more than this. His imagery is developed in such a way as to endow even the most prosaically represented object with implied symbolic extensions of meaning.

Robert Frost manages to achieve a strongly dramatic element, primarily through voice tones, so that the sound adds a significant dimension to all of his poems.

Frost was aware of the complexity of human problems, and in many of his poems he presents opposite views, leaving the individual to take his choice. Frost was wary of a single path. In his poems can be found such contrasting values as: "something there is that doesn't love a wall" versus "good fences make good neighbors"; love of society versus solitude; action versus passivism. In the poems in which Frost provides a moral, it is an ambiguous one. Amy Lowell, in Tendencies in Modern American Poetry, states that Mr. Frost sometimes ends a poem abruptly with a smile, as though he says, "You see the end, so I won't read you the last page."

Although most readers are familiar with the poems of Frost that praise country things, Frost has written other poems that show a vision of the problems of the world. His poems frequently question the relationships of the individual to self, to others, to nature, to the universe, as they probe the mysteries around which religious faith is built. For his epitaph he wrote, "I had a lover's quarrel with the world." By and large the public ignored Frost's quarrel with the world. The sophisticated have treated him slightingly, as though he were too simple to understand the problems and values of life.

SUGGESTED PROCEDURES:

The poems included in You Come Too may be divided into two groups, according to their complexity, and approached differently: the simpler poems may be studied first and explored primarily on the literal level, the more complex poems may be studied later with greater intensity as the students gain facility in analyzing poetry. However, the study of this latter group should not degenerate into mere mechanical analysis, but rather should constitute a broadening experience. Students should be led to realize that a poem is a compact and economical vehicle used to express many and varied ideas.

Group I

Most of Frost's poems are presented within a rural context. This rural world provides the point of view from which things, events, and people are seen.

For this first group the teacher may select any of the less complex poems, since they will be explored only on the literal level. Let the students enjoy and appreciate some of the excellent descriptive passages. It would be well for the teacher to read the poem over a second time to the students before asking questions. In discussing imagery or rhyme scheme it is well to move by small units, a short passage or a stanza at a time. The following are a few poems suggested for the first group and some discussion questions for each:

"The Pasture" (p. 14)

What does the story tell?
Who is telling the story?
Who is invited to come along?
What farm animal is mentioned? What is said about it?
How long does the speaker expect to be gone?
What is the rhyme scheme?
What line is rich in alliteration?

"Blueberries" (p. 17)

Why is this poem called a dialogue? How many persons speak?
How large are the blueberries?

Why is the pail called cavernous?
Where are the blueberries growing?
Why are blueberries compared to a conjuror's trick?
What other word suggests magic?
What figure of speech is "fatten their fruit"?
Why are the blueberries called "ebony skinned"?
What figure of speech is contained in line 25?

"Good Hours" (p. 15)

Who goes for a walk? When?
What does he see? Does he see the same thing on the way back?
What does he hear? What sound is heard on his return?
Do the cottages seem to be company for the speaker?
How does he make them sound human?
Is the speaker old or young? How do you know?
How many stanzas does this poem contain? How many lines?
What is the rhyme scheme?

"A Young Birch" (p. 32)

What happens as a young birch tree grows?
What two colors are mentioned twice in the beginning of the poem?
In this poem what does line 13 mean?
This poem has several similes. Can you find them?
What line is rich in alliteration?
Does the poet value the birch tree? Why?

"The Runaway" (p. 46)

What does the poem say? What time of the year is it?
To whom does the colt belong? Where is it?
Pick out the good verbs in lines 4 and 5. Why are they effective?
What does the colt look like against the "curtain of falling flakes"? Has falling snow ever made you think of a curtain? Why does the author use this image?
What does line 15 mean?
The colt shakes off snow in the same way as a colt usually does what else?
How many persons see the colt in the pasture? Are they pleased that he is there?

"The Exposed Nest" (p. 48)

This poem is written as though the poet were speaking to a particular person. To whom is it addressed?

What type of person do you think the man who cut the hay is? Do you think he is kind? Is there anything in the poem that tells you he likes to have fun? Can he also be serious?
Why is there some question as to whether the mother bird will return?
Did this incident happen many years before the poet wrote the poem? How do you know?
Do you think the poet is reproaching himself and his friend for not returning to check on the little birds?
Do you think the poet is saying that sometimes, when we fail to do certain things, later in life we may regret the omission?

"Gathering Leaves" (p. 85)

In this poem spades are compared to __________?
Bags full of leaves are compared to __________?
Noise of rustling is compared to __________?
What does the image of "mountain" in the third stanza refer to? Can you picture the poet trying to pick up a big load of leaves with his arms and having them slip out?
Does the poet consider the leaves valuable for weight? for their color? for their usefulness?
Why does he gather them?
How many lines does each stanza contain? How many stanzas?
What is the rhyme scheme?

"Departmental" (p. 42)

Do you think the poet has enjoyed watching ants?
Is this poem completely serious or do you think the poet is trying to be humorous? Is the poem humorous from the beginning or does it become so later?
Are there any times in the poem when the author tells you that ants mind their own business?
In the last two lines is the author saying that in one way he admires the ants but in another way he doesn't?
Give the meaning of the following words: sepal, ichor, nettle.

Group II

As has been stated previously, Frost's poems have a "superficial simplicity." Because Frost works from a simple rural incident to philosophical wisdom, most of his poems are not as simple as they appear. While Frost's early poems show a harmonious relationship between man and nature, his more complex poems present a conflict between the two. Since these poems have greater depth, they should be studied with greater care. Suggested teaching procedures for several of these poems may prove helpful.

"Stopping by Woods on a Snowy Evening" (p. 24)

What does the title tell us about the time of day? about the weather?

Is the man riding or driving the horse? How do you know?

Does the man know who owns the woods? Where does the owner live?

Does the horse show any impatience? How?

What decision does the man have to make? What does he decide?

The above questions are about the surface meaning of the poem. Do you think Frost may have had deeper meanings in mind when he wrote the poem?

Explain the idea of a symbol. Signs are often symbols (traffic signs, the flag, a cross, an eagle, etc.). A symbol brings to mind or stands for something else.

The first symbol in the poem is the owner. What is the "something else" that he may stand for? (Frost could have used the owner to symbolize village life where people are together while the poet is alone in the woods; or on an even broader scale, he could represent civilization or society in general.)

The second symbol in the poem is the horse. Remember that he is impatient. What do you think he could symbolize? (He could represent the animal world that does not understand man's desire to meditate; or he could represent an obstacle to the man's doing what he would like to do.)

Are there other symbols in the poem, other things that could stand for something else? (The woods: beauty or enchantment. Sleep: rest or death. Promises: obligations or responsibilities.) Students may think of others, but it is sufficient if they can be led to discover some of the main ones.

Why do you think Frost repeats the last line?

The teacher must decide whether or not the class' ability and previous experience is such that a discussion of rhyme scheme, form, etc. of the poem will be profitable and hold the interest of the class. The greater the understanding of the techniques employed by the poet, the greater will be the appreciation of his poem.

"Mending Wall" (p. 64)

How many characters are in this poem? Who are they?

What time of the year is it?

Why do the two neighbors meet?

What has happened to the wall?

What does the poet mean by line 24?

Do they agree that the wall is necessary? Which man wants it? Which man is opposed to it? Why?

Is the poet able to convince his neighbor that the wall isn't necessary?

To delve into the deeper meanings of the poem, do you think the "wall" is a symbol of something else? What do you think Frost may have meant? (The wall may be the symbol for all kinds of man-made barriers: the divisions between nations, classes, economic and religious groups, etc.)

Frost portrays a conflict between two different points of view. How does the first line present one side of the problem? Later in the poem does he explain why he doesn't love the wall? What does the poet mean in lines 32-34? What does the last line tell us about the speaker?

Does the neighbor really explain his point of view? What idea does he express twice in the poem?

Which of the two men do you think has the greater faith in other people? Would you call the neighbor "narrow-minded"?

Do the end words in this poem rhyme? Does all good poetry need to have rhyme? (Superior groups may enjoy discussing blank verse.)

"Birches" (p. 30)

Is the speaker in the poem a young boy?

Of what do the bent birch branches remind the poet?

Which does he think bends the branches more, boys or ice-storms?

Do the branches right themselves after the sun melts the ice?

Years later what do these trunks "trailing their leaves on the ground" remind the poet of?

When the poet uses a hidden comparison it is called a metaphor. To what action does the poet compare a boy swinging on branches? (Riding a horse.) What words or phrases convey this? (subdued his father's trees, riding them down, stiffness, conquer, launching out, etc.)

There is a division of thought in this poem. The poet turns from thinking of other boys to thoughts of himself when he was a boy. Did he ever swing on birches for a pleasant pastime? Did he enjoy it? Would he still do it?

Do you think the poet is just talking about swinging on birch trees or does he mean more than that? What images in the last part of the poem make you think the poet thinks that sometimes life becomes hard?

In lines 46-47, do you think he means that a twig has cut him or do you think that he means that sometimes suffering comes into our life?

When he says that he would like to get away from earth for a while, where does he have in mind to go? Does he wish to stay there permanently or just temporarily? What does he mean by line 52?

Did you notice the number of words that appeal to the sense of hearing? (click, cracks, swish, etc.) The number of words that appeal to the tactile sense? (breeze, burns, tickles, etc.)

What figure of speech do you find in line 21? in line 9? in lines 12 and 13?

Is this poem broken into stanzas? Does it have an end rhyme scheme? What is this type of poetry called?

"The Death of the Hired Man" (p. 69)

Who are the main characters in the poem? Where does the poem take place?

Most of the poem is in dialogue form. Who does the talking? Does Silas speak in the poem? How do we know about him?

Has Silas been to the farmhouse before? What did he do? Why did he leave? Why does he always come back? Does he have any relatives? Why doesn't he go to them? Does Mary notice anything different about him this time? Is anything the same? Is she kind to him? What does Warren discover when he enters the house?

There are two conflicts in this poem, or instances where two people look at something from different points of view. Did you notice what they are?

In the case of the husband and wife, do you think Mary or Warren seems more sensitive to the feelings of others? Would you say that the husband is looking at the situation from a practical viewpoint? Did you notice that even though the husband and wife look at Silas from different points of view, they are able to talk about him in a congenial way? Do you think this is important?

We hear about the differing attitudes on the part of Silas and the young college boy, Harold Wilson, through the dialogue of Mary and Warren. What is it about Harold that piques Silas? Does Silas consider booklearning important? What do the two do as they work together? Do you think Harold's saying that he studied Latin because he liked it a good reason? Do you think Silas really likes the boy? What things in the poem tell you that he does?

What one thing could Silas do well? Why did he so desperately wish to teach Warren how to do it? Do you think the answer is contained in Mary's remark that Silas wanted to be good for something? (p. 72) Do you think it is important that older people feel they have done something worthwhile in their lifetime? Do you think that for Silas, not going to his brother was a matter of self-respect?

Frost's two-line definition of home (p. 73) has become a rather famous passage. What ideas do you think it contains?

Extended Activities

I. Listen to a record of the "Poems of Robert Frost" (Decca DL9033, $4.98). A fine selection of the poems read by the poet himself.

(Teachers who are members of the N.C.T.E. may obtain this and other records at reduced prices from the National Council of English Teachers, 508 S. Sixth Street, Champaign, Illinois.)

II. A series of films featuring Robert Frost may be obtained from the Audio-Visual Department of the University of Indiana, Bloomington, Indiana. It is called the Heritage I Series and each part of the series runs thirty minutes. These black and white movies cost $4.75 each. Parts IV and V are particularly recommended as they contain some of the poetry under discussion. The department of audio-visual instruction of a local university may also be able to supply films.

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